

# THE LITERARY GAZETTE

AND  
Journal of the Belles Lettres, Arts, and Sciences.

No. 1790.

LONDON, SATURDAY, MAY 10, 1851.

Price **Threepence.**  
Stamped Edition, **Fourpence.**

**SOCIETY OF PAINTERS IN WATER COLOURS.**  
**THE FORTY-SEVENTH ANNUAL EXHIBITION** is NOW OPEN, at their Gallery, 5, Pall Mall East, from Nine till Dusk. Admittance, 1s.; Catalogue, 6d.  
GEORGE FRIPP, Secretary.

**THE NATIONAL INSTITUTION OF FINE ARTS.**—The EXHIBITION of the above Association is NOW OPEN daily, at the Portland Gallery, 316, Regent Street, opposite the Polytechnic Institution, from 9 A.M. till dusk.—Admission, 1s.; Catalogue, 6d. Season Tickets, 5s.  
BELL SMITH, Secretary.

**FLAXMAN HALL, UNIVERSITY COLLEGE, LONDON.**—Proprietors of the College, and Subscribers to the Hospital and Artists are informed that the Hall containing many of the principal works in sculpture of Flaxman, may be visited at any time by them and their friends. They are especially invited to a private view on Saturday the 10th, or Wednesday the 14th May, from one to five o'clock. On those days likewise, the holders of cards of invitation of whatever date will be admitted. On Saturday, 17th May, and the following Saturdays, at the hours above mentioned, the Collection will be open to all persons who take an interest in the Fine Arts.  
CHARLES C. ATKINSON, } Honorary  
EDWIN WILKINS FIELD, } Secretaries.  
May 7, 1851.

**ST. GEORGE'S GALLERY, Hyde Park Corner.**  
—The largest and grandest Diorama ever exhibited of JERUSALEM AND THE HOLY LAND, showing the Sacred Localities of Scripture, the Scenes most memorable in the Life of Our Saviour and his Apostles. Painted under the direction of Mr. W. BEVELLY from Sketches made on the spot by Mr. W. H. BARTLETT, Author of "Walks about Jerusalem," &c.; with a selection of Sacred Music, performed by Mr. J. H. TULLY, on the Harmonium, assisted by an efficient Choir.—Open Daily, at the St. George's Gallery, Hyde Park Corner. Morning at 12. Afternoon at 3. Evening at 8 o'clock. Admission, One Shilling.

On the 1st of May, 8vo, 6s. sewed,  
**THE NORTH BRITISH REVIEW.** No. XXIX.  
CONTENTS.

1. FRANCE SINCE 1848.
2. FORMS OF INFIDELITY IN THE NINETEENTH CENTURY.
3. COPPERFIELD AND PENDENNIS. DICKENS AND THACKERAY.
4. RECENT EXTENSIONS OF FORMAL LOGIC. SIR WILLIAM HAMILTON AND M. DE MORGAN.
5. AUTOBIOGRAPHY OF THE REV. WILLIAM WALFORD.
6. ANIMAL MAGNETISM: EXPERIMENTS OF BARON VON REICHENBACH AND DR. MAYO.
7. PUBLIC LIBRARIES.
8. ARAGO'S LIFE OF CARNOT.
9. THE WATER SUPPLY OF LONDON.
10. THE ROYAL SUPREMACY IN THE CHURCH OF ENGLAND AND THE PAPAL AGGRESSION.

Edinburgh: W. P. Kennedy. London: Hamilton, Adams, and Co.  
Dublin: J. M'Glashan.

**SIR EDWARD BULWER LYTTON'S NEW COMEDY.**  
On the 17th inst. will be published, price 5s.  
**NOT SO BAD AS WE SEEM; or, MANY SIDES TO A CHARACTER.** A Comedy in Five Acts. As performed before Her Majesty and H.R.H. Prince Albert at Devonshire House. Published for the GUILD of LITERATURE and ART, by  
Chapman and Hall, 193, Piccadilly.

Just published, in 2 vols. post 8vo, cloth, 21s.  
**AN EXCURSION TO CALIFORNIA** over the PRAIRIE, ROCKY MOUNTAINS, and GREAT SIERRA NEVADA, with a stroll through the Diggings and Ranches of that Country. By WILLIAM KELLY, J.P.  
"These are the best sketches of California that we have yet seen."—*Athenaeum*.

"The most lively, picturesque, and agreeable book that we have yet seen on this subject."—*Leader*.  
London: Chapman and Hall, 193, Piccadilly.  
Fifth Edition, price 18s. cloth.

**REV. W. TROLLOPE'S GREEK TESTAMENT, WITH ENGLISH NOTES.**  
Second Edition, bound in cloth, 8vo, price 9s.  
**THE NEW TESTAMENT IN GREEK**, with a carefully corrected Text, a Critical Conspectus, and copious English Notes: adapted to the Use of Schools and Universities, and to the purposes of General Reference. To which are annexed a Chronological Harmony, and Three Indices. By the Rev. WILLIAM TROLLOPE, M.A., of Pembroke College, Cambridge.  
London: William Tegg and Co., 85, Queen Street, Cheapside.

**NEW AND CHEAPER EDITION.**  
This day is published,  
**LAYS of the SCOTTISH CAVALIERS; and Other Poems.** By WILLIAM EDMONDSTOUNE AYTOUN, Professor of Rhetoric in the University of Edinburgh. Fourth Edition, price 7s. 6d.  
William Blackwood and Sons, Edinburgh and London.

**SIR FRANCIS PALGRAVE'S NEW WORK.**  
This day, the First Volume, Octavo, 21s., of the  
**HISTORY of NORMANDY and of ENGLAND.**  
By SIR FRANCIS PALGRAVE, K.H.  
Contents:—The General Relations of Medieval Europe; the Carolingian Empire; and the Danish Expeditions in the Gauls, until the Establishment of Rollo.  
London: John W. Parker and Son, West Strand.

Just published, foolscap, 5s., cloth lettered,  
**HAMON and CATAR; or, The Two Races.**  
A Tale.  
London: Simpkin, Marshall, and Co

BOOKS PREPARING FOR PUBLICATION BY MACMILLAN AND CO., CAMBRIDGE.

**A COMMENTARY ON THE WORKS OF ARISTOPHANES.** By W. G. CLARK, M.A., Fellow and Assistant Tutor of Trinity College.

**PLATO'S REPUBLIC;** a new Translation into English, with an Introduction and Notes. By TWO FELLOWS of TRINITY COLLEGE.

**THEOCRITUS.** The Greek Text, with English Notes, Critical and Explanatory, for the Use of Colleges and Schools. By the Rev. E. PEROWNE, B.A., Fellow of Corpus Christi College. Crown 8vo.

**THE BENEFICIAL INFLUENCE** of the CHRISTIAN CLERGY, during the first thousand years of the Christian Era, being the Essay which obtained the Hulsean Prize for 1850. By HENRY MACKENZIE, B.A., Scholar of Trinity College.

**THE ELEMENTS** of the APOSTOLIC HARMONY; an attempt to determine the separate purposes and mutual relations of the Canonical Epistles. By B. F. WESTCOTT, M.A., Fellow of Trinity College.  
[The above will be printed, uniform with "The Elements of the Gospel Harmony," recently published by the same Author.]

**SOLUTIONS** of the SENATE HOUSE PROBLEMS from 1848 to 1851. By N. M. FERRERS, B.A., and J. STUART JACKSON, B.A., Caius College.

**THE PRINCIPLES** of the SOLUTION of the SENATE HOUSE "RIDERS," exemplified in the Solution of those proposed in the years 1850 and 1851. By F. J. JAMESON, B.A., Caius College.  
Cambridge: Macmillan and Co. London: George Bell.

MACMILLAN AND CO., CAMBRIDGE, HAVE RECENTLY PUBLISHED:—

**THE ELEMENTS** of the GOSPEL HARMONY, with an Appendix containing a Catena on Inspiration from the Early Fathers. By B. F. WESTCOTT, M.A., Fellow of Trinity College. Crown 8vo, cloth, 6s. 6d.

**DEMOSTHENES DE CORONA.** The Greek Text, with English Explanatory Notes. By B. W. F. DRAKE, M.A., Fellow of King's College. Crown 8vo, 5s.

**DEMOSTHENES.** The ORATION on the CROWN, done into English by the Rev. J. P. NORRIS, M.A., Fellow of Trinity College, and one of Her Majesty's Inspectors of Schools. Crown 8vo, 3s.

**ELEMENTARY MECHANICS**, accompanied by numerous Examples solved Geometrically. By J. B. PHEAR, M.A., Fellow and Mathematical Lecturer of Clare Hall. 8vo, boards, 10s. 6d.

**PLANE ASTRONOMY.** Part I. Including Explanations of Celestial Phenomena and Descriptions of Astronomical Instruments. By the Rev. A. R. GRANT, M.A., Fellow of Trinity College. 8vo, boards, 6s.  
\* Part II. is in preparation.

**AN ELEMENTARY TREATISE** on the DIFFERENTIAL and INTEGRAL CALCULUS. By G. W. HEMMING, M.A., Fellow of St. John's College. 8vo, boards, 9s.

**A TREATISE** on DYNAMICS. By W. P. WILSON, M.A., Fellow of St. John's College, and Professor of Mathematics in Queen's College, Belfast. 8vo, boards, 9s. 6d.

**A SHORT and EASY COURSE** of ALGEBRA. Chiefly designed for the use of the Junior Classes in Schools, with a numerous collection of Original Easy Exercises. By the Rev. T. LUND, B.D. late Fellow of St. John's College. 12mo, boards, 3s. 6d.  
"His definitions are admirable for their simplicity and clearness."—*Athenaeum*.

**A SCORE** of LYRICS. Fcap. 8vo, cloth, 2s. 6d.  
Cambridge: Macmillan and Co. London: George Bell.

**BRITISH PALÆOZOIC FOSSILS.**  
Nearly ready, in Royal 4to, illustrated with numerous Plates,  
PART I. of

**DESCRIPTIONS OF THE BRITISH PALÆOZOIC FOSSILS,**

Added by Professor SEDGWICK to the Woodwardian Collection, and contained in the Geological Museum of the University of Cambridge.

With Figures of the new and imperfectly known species.

By FREDERIC MCCOY, Professor of Geology, &c., Queen's College, Belfast.

Author of "Characters of the Carboniferous Limestone Fossils of Ireland," "Synopsis of the Silurian Fossils of Ireland," &c.

Printed at the University Press.

PART I. Containing the Radiata and Articulata, will be ready for delivery in a few days.

PART II. Containing the Mollusca and Vertebrata, is in the press.  
London: Reeve and Benham.  
Cambridge: J. Deighton; Macmillan and Co.

**HAYDN'S DICTIONARY** of DATES AND UNIVERSAL REFERENCE.

"A volume containing upwards of 15,000 articles, and perhaps more than 15 times 15,000 facts. What the London Directory is to the merchant, this Dictionary of Dates will be found to be to those who are searching after information, whether classical, political, domestic, or general."—*Times*.  
Edward Moxon, 44, Dover Street.

Now ready at all the Libraries, in 3 vols.

**The HON. MRS. NORTON'S**  
NEW NOVEL,  
"STUART OF DUNLEATH,"

A STORY OF MODERN TIMES.  
"Like the crystal fountain among the fountains of the Crystal Palace, this novel shines among the new novels of the year pre-eminent and peerless. It is a very beautiful and touching story. Eleanor and Margaret are among the most lovely female creations that ever graced a romance or a home."—*Examiner*.  
"Mrs. Norton puts forth a mixture of pathos and sarcastic humour, of poetry and worldly wisdom, which reminds us of the author of 'Vanity Fair.'"—*Athenaeum*.

II.  
**CALEB FIELD.**

A TALE OF THE PURITANS.  
BY THE AUTHOR OF "MARGARET MAITLAND," "MERKLAND," ETC.  
One Volume.

"This beautiful production is every way worthy of its author's reputation in the very first rank of contemporary writers."—*Standard*.

III.  
**RALPH RUTHERFORD.**

A NAUTICAL ROMANCE.  
BY THE AUTHOR OF "THE PETREL."  
Three Volumes.

Colburn and Co., Publishers, 13, Great Marlborough Street.

Seventh Edition, with 136 Figures, price 10s. 6d.

**WITHERING'S BRITISH PLANTS**, arranged according to the LINNEAN SYSTEM. Corrected and condensed; preceded by Instructions adapted for Persons commencing the Study of Botany; and an Appendix, containing the Arrangement of the Genera according to the Natural Method. By Professor MACGILLIVRAY, LL.D., Marischal College, Aberdeen. This work comprises descriptions of all the Flowering Plants and Ferns of Great Britain, Ireland, and the Channel Islands, sufficiently full as to enable the young botanist to determine every species that may come in his way, without the assistance of others.  
London: Adam Scott, Charterhouse Square.

REALITIES; A TALE. By MISS LYNN.

**MISS LYNN'S NEW WORK, REALITIES, A TALE**, is now ready, and may be had at all the Libraries, and of the Publishers, Messrs. SAUNDERS and OTLEY, Conduit Street, Hanover Square, who have just published Mr. LODGE'S PEERAGE and BARONETAGE for 1851. The Twentieth Edition. Under the especial patronage of Her Majesty and Prince Albert.

Lately published, price 3s.

**ESSAYS ON SUBJECTS IN POLITICAL ECONOMY.** By WILLIAM POLLARD URQUHART.

"This book is carefully considered, and well written, and the observations are those of an acute practical politician."—*Economist*.  
"The author advances nothing that is not ably and ingeniously argued, and his work is, on the whole, well and thoughtfully written, and betokens a mind of no small endowments and many accomplishments."—*Edinburgh Courier*.

Published by D. Wylie, Aberdeen; and sold by Grant and Son, Edinburgh; Wm. Blackwood and Son, Edinburgh and London; and Longman and Co., London.

DEDICATED TO W. C. MACREADY, ESQ.

**HAZLITT'S SHAKSPEARE**, with Notes, Life, Poems, &c., to be completed in Eight One Shilling Parts, bds., or Four 2s. 6d. Volumes, cloth, extra gilt.

Now ready, cloth extra, the FIRST VOLUME, price 2s. 6d., or Parts 1, 2, and 3, fancy boards, 1s. each, printed in a new type on excellent paper.  
This Edition is styled by more than One Hundred Journals as the cheapest extant, and universally praised for its clear type, good paper, and entire production.  
London: George Routledge and Co., and all Booksellers, and Railway Stations in Town or Country.

**DR. KITTO'S DAILY BIBLE ILLUSTRATIONS**, Dedicated by special permission to the Queen.

**SOLOMON AND THE KINGS**, the Fourth and

Concluding Volume of the Morning Series of DAILY BIBLE ILLUSTRATIONS; being Original Readings for a Year on subjects from SACRED HISTORY, BIOGRAPHY, GEOGRAPHY, ANTIQUITIES, and THEOLOGY. Especially designed for the Family Circle. By JOHN KITTO, D.D.

Vol. I.—THE ANTEBIBLICALS AND PATRIARCHS; Second Edition, Vol. II.—MOSES AND THE JUDGES; Vol. III.—SAMUEL, SAUL, AND DAVID; and Vol. IV.—SOLOMON AND THE KINGS.

Each Volume is sold separately, price 6s., with fine Frontispieces, Vignettes, and numerous illustrations.  
Edinburgh: William Oliphant and Sons. London: Hamilton and Co.

This day is published, 5th edition, price 3s.; post free, 3s. 6d.

**AN ESSAY** on SPERMATORRHOEA. By RICHARD DAWSON, M.D., Licentiate of the Royal College of Physicians, London, &c. Also, by the same Author, 8vo, cloth lettered, 3s.; post free, 3s. 6d.

**NERVOUS AFFECTIONS:** being a few Observations on Nervous Disorders, the result of an extensive experience in the treatment of those Diseases; with some Remarks on the Use and Abuse of Hydropathy.

London: Aylott and Jones, 6, Paternoster Row.

## BRITISH ENTOMOLOGY.

Under the immediate sanction of the PRESIDENT and COUNCIL of the ENTOMOLOGICAL SOCIETY OF LONDON, it is proposed to publish a Series of Works on British Entomology, to be entitled

## INSECTA BRITANNICA.

The object of this series of publications is to supply the Entomologist, and the Scientific Public in general, in the first place, with works descriptive of those orders and families of the Insects of the United Kingdom, which have not hitherto been fully treated of by British authors, and afterwards, to revise what has already been published, introducing all the new discoveries, and making such alterations in the nomenclature as the present state of Entomological Science requires, so that ultimately a complete and uniform Series of Works on British Entomology may be produced.

In order to render these works as popular and instructive as possible, general information on the habits and economy of the species will be introduced as far as practicable.

The necessity of such a series of Entomological publications, to complete the great chain of works on the Natural Productions of this country, will be evident to all interested in the history of our native Fauna, and should secure their support.

## Mode of Publication.

The only method which appears at present likely to bring this object to a successful issue is to publish by Subscription; and it is therefore intended to commence with the following limited series of five volumes.

- Vol. I. DIPTERA; by F. WALKER, Esq., F.L.S.
- Vol. II. HEMIPTERA and HOMOPTERA; by W. S. DALLAS, Esq., F.L.S.
- Vol. III. MICRO-LEPIDOPTERA; by H. T. STAIN-  
TON, Esq., Sec. Ent. Soc.
- Vol. IV. } Completion of the DIPTERA; by F.
- Vol. V. } WALKER, Esq., F.L.S.

One volume will be published annually, complete in itself, containing from three hundred to three hundred and twenty octavo pages of letter-press, with eight to ten plates, illustrative of the Genera, and will be delivered free at any place in London where the subscribers may direct.

The Subscription for the first five volumes will be £4 10s., being at the rate of 18s. per volume, to be paid annually on its delivery.

This Series will be under the superintendence of a Committee consisting of

THE PRESIDENT OF THE ENTOMOLOGICAL SOCIETY.  
THE SECRETARIES OF THE ENTOMOLOGICAL SOCIETY.  
WILLIAM SPENCE, Esq., F.R.S., F.L.S., &c.  
J. F. STEPHENS, Esq., F.L.S., &c.  
W. W. SAUNDERS, Esq., F.L.S., &c.

And will be published by Messrs. REEVE and BENHAM, 5, Henrietta Street, Covent Garden, to whom, or to any member of the Committee, it is requested that Subscribers' names may be sent.

## MR. RUSKIN'S ILLUSTRATIONS OF "THE STONES OF VENICE."

Now ready, PART I. of

## EXAMPLES OF THE ARCHITECTURE OF VENICE,

Selected, and Drawn to Measurement from the Edifices.

BY JOHN RUSKIN,

AUTHOR OF "THE STONES OF VENICE," "SEVEN LAMPS OF ARCHITECTURE," "MODERN PAINTERS," ETC.

The First Part contains

TWO MEZZOTINT ENGRAVINGS—TWO TINTED LITHOGRAPHS—AND TWO OUTLINE ENGRAVINGS, WITH DESCRIPTIVE NOTICES.

Prints, Folio Imperial, price One Guinea; India Proofs, Atlas Folio, price Two Guineas.

LONDON: SMITH, ELDER AND CO., 63, CORNHILL.

## PARLOUR LIBRARY, VOL. LVIII.

On the 15th, One Shilling,

## THE GAME OF LIFE.

BY LEITCH RITCHIE.

## THE HEIR OF WAST-WAYLAND.

BY MARY HOWITT.

[Now Ready.]

LONDON AND BELFAST: SIMMS AND M'INTYRE. SOLD BY EVERY BOOKSELLER, AND AT EVERY RAILWAY STATION.

ILLUSTRATED SERIES OF POPULAR WORKS  
ON  
NATURAL HISTORY.

"A series published by Messrs. Reeve, exceedingly well adapted for winning the sympathies and directing the observation towards natural objects."—ATHENÆUM.

POPULAR MINERALOGY. By HENRY SOWERBY. With twenty coloured Plates. 10s. 6d.

"Mr. Sowerby has endeavoured to throw around his subject every attraction. His work is fully and carefully illustrated with coloured plates, many of which are remarkable for their fidelity. Minerals are difficult subjects to copy; but the author—in this instance his own illustrator—has shown considerable artistic skill."—ATHENÆUM.

POPULAR HISTORY OF MAMMALIA. By ADAM WHITE, F.L.S., Assistant in the Zoological Department of the British Museum. With sixteen coloured Plates of Quadrupeds, &c., by B. WATERHOUSE HAWKINS, F.L.S. 10s. 6d.

"The present increase of our stores of anecdotal matter respecting every kind of animal has been used with much tact by Mr. White, who has a terse chatty way of putting down his reflections, mingled with that easy familiarity which every one accustomed daily to zoological pursuits is sure to attain. The book is profusely illustrated."—ATLAS.

POPULAR HISTORY OF BRITISH SEA-WEEDS, comprising all the MARINE PLANTS. By the Rev. DAVID LANDBOROUGH, A.L.S. Royal 16mo. With Twenty-two Plates of Figures, by FITCH. 10s. 6d. coloured.

"The book is as well executed as it is well timed. The descriptions are scientific as well as popular, and the plates are clear and explicit. Not only the forms, but the uses of Algae, are minutely described. It is a worthy sea-side companion—a handbook for every occasional or permanent resident on the sea-shore."—ECONOMIST.

POPULAR BRITISH ORNITHOLOGY, comprising all the BIRDS. By P. H. GOSSE, Author of "The Ocean." Royal 16mo. With Twenty Plates of Figures. 7s. plain; 10s. 6d. coloured.

"To render the subject of ornithology clear, and its study attractive, has been the great aim of the author of this beautiful little volume. It contains descriptions of all our British birds, with the exception of stragglers, not likely to fall in the way of the young naturalist. It is embellished by upwards of 70 figures of British birds beautifully coloured."—MORNING HERALD.

POPULAR BRITISH ENTOMOLOGY. By MARIA E. CATLOW. Royal 16mo. With 16 plates of figures, by WING. 7s. plain; 10s. 6d. coloured.

"Miss Catlow's Popular British Entomology contains an introductory chapter or two on classification, which are followed by brief generic and specific descriptions in English of above 200 of the commoner British species, together with accurate figures of about 70 of those described. The work is beautifully printed, and the figures nicely coloured, and will be quite a treasure to any one just commencing the study of this fascinating science."—WESTMINSTER AND FOREIGN QUARTERLY REVIEW.

POPULAR FIELD BOTANY. By AGNES CATLOW. Second Edition. Revised by the Author. Royal 16mo. With 20 plates of figures. 10s. 6d. coloured.

"The design of this work is to furnish young persons with a Self-instructor in Botany, enabling them with little difficulty to discover the scientific names of the common plants they may find in their country rambles, to which are appended a few facts respecting their uses, habits, &c. The plants are classed in months, the illustrations are nicely coloured, and the book is altogether as elegant, as well as useful present."—ILLUSTRATED LONDON NEWS.

LONDON: REEVE AND BENHAM, 5, HENRIETTA STREET, COVENT GARDEN.

LONDON, SATURDAY, MAY 10, 1851.

## REVIEWS.

*The One Primeval Language traced experimentally through ancient inscriptions in alphabetic characters of lost powers from the four continents: including the voice of Israel from the rocks of Sinai, and the vestiges of patriarchal tradition from the monuments of Egypt, Etruria, and Southern Arabia. With illustrative plates, a harmonized table of Alphabets, Glossaries, and Translations.* By the Rev. Charles Forster, B.D. Bentley.

WE read the long title-page of this work with some mistrust. So much injury has been done to the cause of religion, as well as of science, by the attempts to connect the various discoveries of modern times with the statements in Scripture, that we have come to regard with suspicion all works with such professions as the one before us. We cannot forget, moreover, that the hunt after a primeval language was for a long time one of the great impediments to a sound and scientific study of language, and that many of the absurdities with which philologists were justly charged, arose from their endeavours to derive all the languages of the earth from the Hebrew or some other tongue, which they supposed to have been spoken by our first parents in paradise. We are glad, however, to be able to state that our fears and suspicions have not in this case been fully realized; and we have read Mr. Forster's book with so much interest, that we lose no time in giving our readers some account of its contents. The volume before us is only the first part of an extensive work. It appears that Mr. Forster intends to examine in future parts the most ancient inscriptions which have been found in different parts of the world, in order to establish his position, that the Hamyaritic or old Arabic was the primeval language, from which all other tongues have been derived. It would lead us too far to discuss this supposition, of which the author as yet brings forward no proofs, and which we consider opposed to all sound principles of comparative philology. When the remaining parts of his work appear, we will examine with care the arguments he may adduce in favour of so strange an hypothesis, confining ourselves at present to the immediate subject of the present part.

Many of our readers are perhaps aware that all the rocks at the resting places throughout the peninsula of Mount Sinai are covered with numerous inscriptions in unknown character and language. These inscriptions amount to many thousands, and extend over many miles. Their existence was first mentioned in the sixth century of our era by a Greek merchant of the name of Cosmas, surnamed Indicopleustes, from his voyages to India. He was informed by certain Jews, who accompanied him, and who professed to interpret their meaning, that they were assigned to their own ancestors, who were supposed to have cut them in the rock while wandering in the desert after their departure from Egypt. The discovery of Cosmas appears to have attracted little notice at the time, and lay forgotten in his work, entitled 'Christian Topography.' The publication of this work for the first time in 1707, by the learned Montfaucon, again attracted attention to the subject. Some of the inscriptions were copied by Pococke, who visited the peninsula of Sinai for the purpose; and a few additional

copies were subsequently made by Niebuhr and others. But we are indebted to Mr. G. F. Gray for the largest collection of these inscriptions. He copied a great number of them in 1820, and published as many as 177 of them in the 'Transactions of the Royal Society of Literature' in 1830. With the materials thus supplied, Professor Beer, of Leipzig, an eminent Oriental scholar, undertook the task of interpretation, and in 1840 published a work, entitled 'Studia Asiatica,' in which he gave an alphabet of the language of the inscriptions and translations of the more important of them.

Professor Beer pronounces the inscriptions to be of Christian origin, upon the strength of a single character, which he denominates the emblem of the cross. He supposes them to have been executed in the fourth century of our era by the Nabathæans, when they visited as pilgrims the sacred localities of Mount Sinai. Mr. Forster devotes some space to the refutation of this hypothesis, in which he has completely succeeded, for the conclusions of the German Professor rest upon a very slender basis. Mr. Forster shows that the character, which the Professor imagines to be a Christian cross, is found in the Egyptian hieroglyphics, and is neither more nor less than the character so well known by the names of the 'Crux Ansata,' and of the 'Sacred Tau.' In reply to the other arguments of the Professor, Mr. Forster observes:—

"Professor Beer frankly admits that, beyond his more than dubious sign of the cross, he has not an iota of evidence of any kind to countenance his conjecture. Again, when he refers their origin to these casual wanderers in the wilderness, to pilgrims, by his own confession, unknown to history or tradition, and invisible to every eye save his own; and represents their execution as the amusement of his ideal travellers, in the heat of the day, during their halts under the shady resting-stations; he confesses, on the one hand, that the inscriptions are numbered by thousands, and forgets, on the other hand, that the cliffs are described as clothed with them to heights attainable only by the aid of platforms or ladders from below, or of ropes and baskets from above; heights which no passing voyagers, necessarily unprovided with such appliances, could by any possibility reach. \* \* \*

"The date assigned to the inscriptions, the fourth century, is so irreconcilable with the laws of reason and analogy, that our only difficulty in dealing with it lies in the difficulty always experienced in bringing argument to bear against assumption in the face of facts. Cosmas has described the inscriptions as wearing, early in the sixth century, all the hoar marks of dilapidation, consequent ordinarily upon the lapse of ages, and the waste of slow natural decay. The inscription rocks, fallen fractured from the cliffs, were by him seen lying scattered over the vallies, precisely as they are to be seen lying scattered in the same vallies at the present day. To an ordinary observer, surely, this description would imply that the signs of nature's ruin and decay which Cosmas beheld had as long preceded his time, as those which travellers to Mount Sinai now witness have confessedly succeeded it: the phenomena being alike the sure, though slow, work of the winter torrents, undermining the cliffs above. We are certain that the silent progress of this work of ruin has occupied nearly fourteen centuries since the days of Cosmas: why, then, may not the similar progress of decay which he beheld, have occupied twenty centuries before? Not such, however, is the reasoning of Beer. While the fourteen centuries occupied in producing the one set of phenomena is a point inevitably conceded, he would allow, for the production of the other, the space only of 150 years.

"Happily, however, for the truth, among the copies of Sinaitic inscriptions already procured,

there are forthcoming some legible documents of unquestionable dates; and of dates, at the same time, completely eversive of Professor Beer's hypothesis. Some few Greek, and one Latin inscription, from the Wady Mokatteb itself, are in our hands. The dates of these are self-evidently posterior, it may safely be added long posterior, to that of the unknown inscriptions, among the countless multitudes of which these more recent superadditions are well-nigh lost."

Having thus disposed of Beer's theory, Mr. Forster endeavours to prove that the account of Cosmas was correct, and that these inscriptions were in reality executed by the Israelites during their wanderings in the wilderness:—

"Foremost among these [phenomena] is that so often stated by travellers, and so irrationally underestimated, both by visitors of these sacred localities, and by critics at home,—the numbers, extent, and positions of the inscriptions: their numbers (in the Wady Mokatteb alone) being computed by thousands; their extent by miles; and their positions above the vallies being as often measurable by fathoms as by feet. No difficulties of situation, no ruggedness of material, no remoteness of locality, has been security against the gravers of the one phalanx of mysterious scribes. The granite rocks of the almost inaccessible Mount Serbal, from its base to its summit, repeat the characters and inscriptions of the sandstones of the Mokatteb. The wild recesses of the Wady Arabah renew the phenomena in an opposite direction, and disclose them carried on to the extremity of the eastern head of the Red Sea; while countless multitudes more may possibly lie still undiscovered, in the numerous vallies branching out from the roots of Sinai, and as yet, it would appear, unexplored. These circumstances, taken together, we might reasonably have thought would have barred at the threshold any theory, grounding itself upon the assumption of the inscriptions being the work, or pastime, of chance pilgrims or travellers; and that within a given period of from thirty to forty years; and by hands from the Arabian side, while the great mass of the inscriptions are found on the Egyptian side of the peninsula."

Mr. Forster proceeds to show that very many of the inscriptions are found at heights which no chance voyagers could reach. He then adds:—

"While the whole facts of the case, as thus far exhibited, demonstrate the utter untenableness of Professor Beer's hypothesis as to the origin and authorship of the Sinaitic inscriptions, there remains in reserve one consideration more: a consideration alone sufficing to prove, to the satisfaction of every capable and unbiassed understanding, that there was but one period, and one people, in the history of the world, to which, and to whom, those mysterious monuments can be rationally ascribed. The consideration in question is this: *the physical character of the peninsula of Sinai.*

"This 'waste and howling wilderness,' as it is expressively designated in the Old Testament, is described, by all who have visited it in modern times, as (in most parts) utterly destitute of sustenance for man. For flocks and herds, indeed, in the rainy seasons, its vallies, usually parched and withered (an oasis here and there like Wady Feiran excepted), yield a sudden, abundant, and short-lived vegetation. But, with the exception of a few scattered date-groves, of food for the use of man its produce is as nothing. Even the wandering Bedouin, who seeks pasture for his camels or his sheep, during the rains, amidst these wilds, must carry with him, we learn, his own simple and scanty meals. But what Sinai is in our days, it has been through all preceding ages. From the Deluge, if not from the beginning, it has been, is, and must remain to the end of time, the same 'waste and howling wilderness.' However periodically traversed, it never could have been permanently occupied by mankind. This decisive consideration brings us back once more to the phenomenon of its multitudinous and mysterious inscriptions. To

execute these monuments, it has been already seen, ladders and platforms, or ropes and baskets, the appliances of a fixed and settled population, were indispensable. But no people ever could have been fixed and settled there, unless provided with daily supplies of food and water in some extraordinary way. Now the only people in the history of the world answering to this description, was God's People Israel, after their Exode out of Egypt: a fact which tells with a force of which he never dreamt upon the independent admission of Beer, that the Sinaitic inscriptions bear upon their face self-evident marks of their having been the work of a single generation.

"To Israel in the wilderness, it follows, and to her alone, every antecedent consideration connected with those monuments conducts, or rather compels the mind: their numbers, their diffusion, their localities, their elevations, their internal tokens of being the workmanship of one and the same people, within the space of forty years; and over and above all this, their existence in an uninhabited and uninhabitable wilderness, leave no alternative between this one sound conclusion, and a host of puerilities like those presented in the 'Studia Asiatica' of the late Professor Beer."

The next stage of the investigation brings Mr. Forster to the inscriptions themselves. He maintains that the letters are of Egyptian origin, and that the alphabet is almost identical with the enchorial alphabet of the Rosetta stone, and with the characters also found in the quarries of Masara, of a date prior to the age of Moses. He further believes that the language in which they are written is the Hamyaritic.

"The Hamyaritic itself is chiefly that portion of the Arabic, of which Arabic scholars, from Pocock downwards, have so often observed, that, while it occupies more than one half of all the Arabic lexicons, it rarely, if ever, is to be met with in any Arabic writers. This was the statement of the case made to the present writer, at Paris in 1844, by one of the first Arabic scholars in Europe, who had been studying Arabic for thirty years without being able to account for the anomaly; but observed, 'The problem is now solved, this is the lost Hamyaritic.'"

This Hamyaritic language is supposed by our author to be the same as the Egyptian; and the question then arises, if this was the language spoken by the Israelites in the wilderness, how are we to account for the rise of the Scriptural Hebrew? To this question Mr. Forster gives the following curious, and to us unsatisfactory, answer:—

"The Scriptural Hebrew would appear to have been first imparted to Moses by Jehovah himself, upon the two tables of Commandments, and at the giving of the Law from Mount Sinai. The reason for such a provision is to be found in the nature of the case. It was clearly the design of Divine Providence, from the first hour of the Exode, on the one hand, to sever the Israelites from all contact with the manners and idolatry of Egypt, whence they had so recently departed; and, on the other hand, to isolate them, amidst the idolatrous nations by whom they were to be surrounded in the land of promise. But no effectual severment or isolation could take place, so long as the language remained the same. And as, at Babel, Almighty God interposed miraculously, by diversity of language, to disperse mankind; so, by strict analogy, after the Exode, we might again expect Him to interpose, by peculiarity of language, to insulate his People Israel.

"This natural anticipation appears to be met by more than one significant intimation of Scripture. Thus, in the eighty-first Psalm, which treats especially of the thunders of Sinai, and the giving of the Commandments, we read:—

"For this was a statute for Israel,  
And a law of the God of Jacob:  
This he ordained in Joseph for a testimony,  
When he went out through the land of Egypt:  
I heard a language I understood not."

"Of the several interpretations of this passage, none is so simple, or so clear, as that which refers the 'strange language' here spoken of, to the voice of Jehovah, speaking, from Sinai, to Moses and the people in the Hebrew tongue, to them, as yet, a new and unknown dialect. In perfect accordance with this passage, and with this interpretation of it, are the words of Zephaniah: 'For then will I turn to the people a pure language, that they may all call upon the name of the Lord, to serve Him with one consent.' This prophecy may most justly be thus understood and applied: 'As, at the beginning of your existence as a nation, I gave you 'a pure language' from Mount Sinai; so, at the end, I will restore you 'a pure language,' a vehicle of thought and expression meet to celebrate my praise, and in which to call upon my name.' For this last reason, especially, the Hebrew of the Pentateuch, thenceforward to become the language of the whole Hebrew people, may be regarded as a pure language or idiom revealed from heaven, less simple, because more regularly constructed, than any of the primeval tongues; in order that no tongue polluted by heathen profligacy or idolatry might profane, by becoming their receptacle, the lively oracles of God."

After laying down the principles which have guided him in the interpretation of the inscriptions, Mr. Forster proceeds to give a translation of several of them. If his interpretation is correct, they confirm in a wonderful manner the scriptural account of many of the miracles in the books of Moses. We subjoin his translation of a few, which illustrate some of the more remarkable of the miracles in the wilderness.

The murmuring of the Israelites at Marah, and the healing of the bitter waters is alluded to in the following inscription, according to our author:—

"The people with prone mouth drinketh [at] the water-springs

The people [at] the two water-springs  
kicketh [like] an ass  
smiting with the branch of a tree  
the well of bitterness he heals."

Another inscription refers to the passage of the Red Sea:—

"Fleeth the swift long horse raising both fore feet together  
going at full speed his rider dashed to the ground.  
Pharaoh running with long strides [like] a fleet horse takes  
startled flight casting off violently [with] both hands to  
quicken [his] pace [his] helmet.  
The People journeyeth through the passage terror-stricken  
Urges onward with slackened rein benignantly Jehovah  
the people

The People essayeth the waters  
Pharaoh retrograding  
Reins back his war-horse."

The miracle of the 'Feathered Fowls' is thus described in three separate inscriptions:—

"The red geese ascend [from] the sea  
Lusting the people eat on at them."  
"The red geese ascend [from] the sea  
Lusting the people devour till nought is left."  
"The red geese ascend [from] the sea  
Lusting the people feed to repletion."

The 'Rock in Horeb,' or the murmurings and miracle at Meribah, are spoken of in two inscriptions:—

"The People the hard stone satiates with water thirsting."  
"The hard rock water a great miracle."

The plague of fiery serpents is likewise mentioned in two inscriptions:—

"Destroy springing on the People the fiery serpents.  
Hissing injecting venom heralds of death they kill  
The People prostrating on their back curling in folds  
They wind round descending on bearing destruction."

"The People  
sustain on a pole erecting a standard  
the male serpent fiery of molten brass.  
The people look towards the fire  
bowing themselves down sought by an evil thing offer up  
vows the tribes (the Hebrews)."

The strong probability of the Israelites recording the wonderful events which constantly happened to them is thus stated by our author:—

"These reflections naturally lead us on to consideration of the circumstances which may be conceived to have given birth to those mysterious monuments. That writing, or engraving, on stone, was an art known to Israel in the wilderness, is certain from what we read in Exodus of the fabrication of 'the breast-plate of judgment.'

"And thou shalt set it in settings of stone, even four rows of stones. And the stones shall be with the names of the children of Israel, twelve according to their names, like the engravings of a signet; every one with his name shall they be, according to the twelve tribes."

"That the art was not confined to a few, but imparted to many, is further certain, from what we read of Bezaleel and Aholiab; who were inspired by Jehovah with wisdom or skill for the works of the Sanctuary, and whose office it was to instruct other workmen to work with and under them: 'And the Lord spake unto Moses, saying, See, I have called by name Bezaleel the son of Uri, the son of Hur, of the tribe of Judah. And I, behold I have given with him Aholiab, the son of Abisamach, of the tribe of Dan. And in the hearts of all the wise-hearted I have put wisdom, that they may make all that I have commanded them. Then wrought Bezaleel and Aholiab, and every wise-hearted man, in whom the Lord put wisdom and understanding to know how to work all manner of work for the service of the Sanctuary, according to all that the Lord had commanded. And Moses called Bezaleel and Aholiab, and every wise-hearted man in whose heart the Lord had put wisdom, even every one whose heart had stirred him up to come unto the work to do it.' Now as writing or engraving characters on stones was part of this work, it is clear that numbers of workmen were to be found in the camp of Israel who were familiar with this art; from whom still greater numbers, if not previously conversant in Egypt with the art of writing on stone, would acquire rude ideas of it. But by Israelites like these, what would be more naturally recorded daily upon the rocks amidst which they wandered, than the wonderful events of which they were eye-witnesses from day to day? And being good men, as the inspired pupils of Bezaleel and Aholiab unquestionably were, and as is attested to the conviction of the present writer by the fact, that not a single ungodly record is to be met with in the whole of the inscriptions we possess, what more naturally would be their constant themes, than, on the one hand, the daily mercies of Jehovah, and, on the other hand, the daily ingratitude and rebellions of disobedient Israel? It will by and by be seen that these just anticipations are met by the facts of the case.

"But it is not more certain that the Israelites in the wilderness of Sin possessed the art of writing or engraving upon rocks and stones, than that they possessed, also, time and opportunity for its exercise amidst these wilds, such as never were or could be possessed, before or since, by any other tribe or people. Encamped in this, or the adjoining deserts, during the space of forty years, they had amplest leisure, and all needful appliances, to facilitate the work of chroniclers; while the numbers of the workmen well solve the phenomenon of the multitudes, and repetitions, of inscriptions."

It would require more time than we have yet been able to command, to pronounce a decisive opinion upon the value of Mr. Forster's interpretation of these inscriptions. We content ourselves at present with having drawn attention to this work, which will be alike interesting to the Oriental scholar and the Biblical student.

*Pictures of Sweden.* By Hans Christian Andersen. Bentley.

THIS book will serve to lighten a few idle hours very pleasantly. It consists of a number of brief, unconnected sketches of Swedish places and scenery, interspersed with tales and reveries on various subjects. Many of the 'Pictures,' however, want depth and

clearness, and are scarcely equal to the author's former works. How far this may be his fault, or that of his translator, we cannot say; and we should have felt more satisfied by some explanation respecting the translation. The book contains no preface; and the title page would lead us to infer that it was written in English by M. Andersen himself; if this is not the case, it ought to have been stated on the title page that it is a translation from the Danish. We shall not attempt to give our readers any account of the various contents of the work. It is of such a fragmentary character that a few extracts from it will convey a better idea of its nature than any description we might offer.

It opens in a manner characteristic of the author:—

"It is a delightful spring: the birds warble, but you do not understand their song? Well, hear it in a free translation.

"Get on my back," says the stork, our green island's sacred bird, 'and I will carry thee over the Sound. Sweden also has fresh and fragrant beech woods, green meadows and corn-fields. In Scania, with the flowering apple-trees behind the peasant's house, you will think that you are still in Denmark.'

"Fly with me," says the swallow; 'I fly over Holland's mountain ridge, where the beech-trees cease to grow; I fly further towards the north than the stork. You shall see the vegetable mould pass over into rocky ground; see snug, neat towns, old churches and mansions, where all is good and comfortable, where the family stand in a circle around the table and say grace at meals, where the least of the children says a prayer, and, morning and evening, sings a psalm. I have heard it, I have seen it, when little, from my nest under the eaves.'

"Come with me! come with me!" screams the restless sea-gull, and flies in an expecting circle. 'Come with me to the Skjærgaards, where rocky isles by thousands, with fir and pine, lie like flower-beds along the coast; where the fishermen draw the well-filled nets!'

"Rest thee between our extended wings," sing the wild swans. 'Let us bear thee up to the great lakes, the perpetually roaring elvs (rivers), that rush on with arrowy swiftness; where the oak forest has long ceased, and the birch-tree becomes stunted. Rest thee between our extended wings: we fly up to Sulitelma, the island's eye, as the mountain is called; we fly from the vernal green valley, up over the snow-drifts, to the mountain's top, whence thou canst see the North Sea, on yonder side of Norway.'

"We fly to Jemteland, where the rocky mountains are high and blue; where the Foss roars and rushes; where the torches are lighted as *budstikke*, to announce that the ferryman is expected. Up to the deep, cold-running waters, where the midsummer sun does not set; where the rosy hue of eve is that of morn."

We pass on to the Swedish capital:—

"It is but the work of one night; the same night when Oluf Hakonson, with iron and with fire, burst his onward way through the stubborn ground; before the day breaks the waters of the Malar roll there; the Norwegian prince, Oluf, sailed through the royal channel he had cut in the east. The stockades, where the iron chains hang, must bear the defences; the citizens from the burnt-down Sigtuna erect themselves a bulwark here, and build their new, little town on stock-holms.\* The clouds go, and the years go! Do you see how the gables grow? there rise towers and forts. Birger Jarl makes the town of Stockholm a fortress; the warders stand with bow and arrow on the walls, reconnoitring over lake and fjord, over Brunkaberg sand-ridge. There where the sand-ridge slopes upwards from Rörstrand's Lake they build Clara cloister, and between it and the town a street springs up: several more appear; they form an extensive city, which soon becomes the place of

\* Stock, signifies bulks, or beams; holms, i. e. islets, or river islands; hence Stockholm."

contest for different partisans, where Ladelaas's sons plant the banner, and where the German Albrecht's retainers burn the Swedes alive within its walls. Stockholm is, however, the heart of the kingdom: that the Danes know well; that the Swedes know too, and there is strife and bloody combating. Blood flows by the executioner's hand, Denmark's Christian the Second, Sweden's executioner, stands in the market-place. Roll, ye runes! see over Brunkaberg sand-ridge, where the Swedish people conquered the Danish host, there they raise the May-pole: it is midsummer-eve—Gustavus Vasa makes his entry into Stockholm. Around the May-pole there grow fruit and kitchen-gardens, houses and streets; they vanish in flames, they rise again; that gloomy fortress towards the tower is transformed into a palace, and the city stands magnificently with towers and draw-bridges. There grows a town by itself on the sand-ridge, a third springs up on the rock towards the south; the old walls fall at Gustavus Adolphus's command; the three towns are one, large and extensive, picturesquely varied with old stone houses, wooden shops, and grass-roofed huts; the sun shines on the brass balls of the towers, and a forest of masts stands in that secure harbour.

"It is a very little semi-circular island, on which the arches of the bridge rest; a garden full of flowers and trees, which we overlook from the high parapet of the bridge. Ladies and gentlemen promenade there; musicians play, families sit there in groups, and take refreshments in the vaulted halls under the bridge, and look out between the green trees over the open water, to the houses and mansions, and also to the woods and rocks: we forget that we are in the midst of the city. It is the bridge here that unites Stockholm with Nordmalen, where the greatest part of the fashionable world live, in two long Berlin-like streets; yet amongst all the great houses we will only visit one, and that is the theatre. We will go on the stage itself—it has an historical signification. Here by the third side-scene from the stage-lights, to the right, as we look down towards the audience, Gustavus the Third was assassinated at a masquerade; and he was borne into that little chamber there, close by the scene, whilst all the outlets were closed, and the motley group of harlequins, polichinellos, wild men, gods and goddesses, with unmasked faces, pale and terrified crept together; the dancing ballet-farce had become a real tragedy. This theatre is Jenny Lind's childhood's home. Here she has sung in the choruses when a little girl; here she first made her appearance in public, and was cheerily encouraged when a child; here, poor and sorrowful, she has shed tears, when her voice left her, and sent up pious prayers to her Maker. From hence the world's nightingale flew out over distant lands, and proclaimed the purity and holiness of art."

The monument and garden of Linnæus at Upsala:—

"The walls shine brightly, and with varied hues, in the great chapel behind the high altar. The fresco paintings present to us the most eventful circumstances of Gustavus Vasa's life. Here his clay moulders, with that of his three consorts. Yonder, a work in marble, by Sargel, solicits our attention: it adorns the burial-chapel of the De Geers; and here, in the centre aisle, under that flat stone, rests Linnæus. In the side chapel, is his monument, erected by *amici* and *discipuli*; a sufficient sum was quickly raised for its erection, and the King, Gustavus the Third, himself brought his royal gift. The projector of the subscription then explained to him, that the purposed inscription was, that the monument was erected only by friends and disciples, and King Gustavus answered: 'And am not I also one of Linnæus's disciples?' The monument was raised, and a hall built in the botanical garden, under splendid trees. There stands his bust; but the remembrance of himself, his home, his own little garden—where is it most vivid? Lead us thither. On yonder side of Fyri's rivulet, where the street forms a declivity, where red-painted, wooden houses boast their living grass roofs, as fresh as if they were planted terraces, lies

Linnæus's garden. We stand within it. How solitary! how overgrown! Tall nettles shoot up between the old, untrimmed, rank hedges. No water-plants appear more in that little, dried-up basin; the hedges that were formerly clipped, put forth fresh leaves without being checked by the gardener's shears. It was between these hedges that Linnæus at times saw his own double—that optical illusion which presents the express image of a second self—from the hat to the boots. Where a great man has lived and worked, the place itself becomes, as it were, a part and parcel of him: the whole, as well as a part, has mirrored itself in his eye; it has entered into his soul, and become linked with it and the whole world. We enter the orangeries: they are now transformed into assembly-rooms; the blooming winter-garden has disappeared; but the walls yet show a sort of herbarium. They are hung round with the portraits of learned Swedes—a herbarium from the garden of science and knowledge. Unknown faces—and, to the stranger, the greatest part are unknown names—meet us here."

Upsala students:—

"Upsala student, thou art dear to us by thy disposition! thou art dear to us from thy lively jests! We will mention a trait thereof. In Upsala, it had become the fashion to be Hegelianers—that is to say, always to interweave Hegel's philosophical terms in conversation. In order to put down this practice, a few clever fellows took upon themselves the task of hammering some of the most difficult technical words into the memory of a humorous and commonly drunken country inn-keeper, at whose house many a *Saca* was often held; and the man spoke Hegelianic in his mellow hours, and the effect was so absurd, that the employment of philosophical scraps in his speech was ridiculed, understood, and the nuisance abandoned."

Vadstene Palace:—

"There yet stands a stone outline of Vadstene's rich palace which he [Gustavus Vasa] erected, with towers and spires, close by the cloister. At a far distance on the Vettern, it looks as if it still stood in all its splendour; near, in moonlight nights, it appears the same unchanged edifice, for the fathom-thick walls yet remain; the carvings over the windows and gates stand forth in light and shade, and the moat round about, which is only separated from the Vettern by the narrow carriage road, takes the reflection of the immense building as a mirrored image."

"We now stand before it in day-light. Not a pane of glass is to be found in it; planks and old doors are nailed fast to the window frames; the balls alone still stand on the two towers, broad, heavy, and resembling colossal toadstools. The iron spire of the one still towers aloft in the air; the other spire is bent: like the hands on a sundial it shows the time—the time that is gone. The other two balls are half fallen down; lambs frisk about between the beams, and the space below is used as a cow-stall."

"The arms over the gateway have neither spot nor blemish: they seem as if carved yesterday; the walls are firm, and the stairs look like new. In the palace yard, far above the gateway, the great folding door was opened, whence once the minstrels stepped out and played a welcome greeting from the balcony, but even this is broken down: we go through the spacious kitchen, from whose white walls, a sketch of Vadstene palace, ships, and flowering trees, in red chalk, still attract the eye."

"Here where they cooked and roasted, is now a large empty space: even the chimney is gone; and from the ceiling where thick, heavy beams of timber have been placed close to one another, there hangs the dust-covered cobweb, as if the whole were a mass of dark grey dropping stones."

"We walk from hall to hall, and the wooden shutters are opened to admit daylight. All is vast, lofty, spacious, and adorned with antique chimney-pieces, and from every window there is a charming prospect over the clear, deep Vettern. In one of the chambers in the ground floor sat the insane Duke Magnus, (whose stone image we lately saw

conspicuous in the church) horrified at having signed his own brother's death-warrant; dreamingly in love with the portrait of Scotland's Queen, Mary Stuart; paying court to her and expecting to see the ship, with her, glide over the sea towards Vadstena. And she came—he thought she came—in the form of a mermaid, raising herself aloft on the water: she nodded and called to him, and the unfortunate Duke sprang out of the window down to her. We gazed out of this window, and below it we saw the deep moat in which he sank."

#### Solitary confinement of criminals:—

"By separation from other men, by solitary confinement, in continual silence, the criminal is to be punished and amended; therefore were prison-cells contrived. In Sweden there were several, and new ones have been built. I visited one for the first time in Mariestad. This building lies close outside the town, by a running water, and in a beautiful landscape. It resembles a large white-washed summer residence, window above window."

"But we soon discover that the stillness of the grave rests over it. It is as if no one dwelt here, or like a deserted mansion in the time of the plague. The gates in the walls are locked: one of them is opened for us: the jailor stands with his bunch of keys: the yard is empty, but clean—even the grass weeded away between the stone paving. We enter the waiting-room, where the prisoner is received: we are shown the bathing-room, into which he is first led. We now ascend a flight of stairs, and are in a large hall, extending the whole length and breadth of the building. Galleries run along the floors, and between these the priest has his pulpit, where he preaches on Sundays to an invisible congregation. All the doors facing the gallery are half opened: the prisoners hear the priest, but cannot see him, nor he them. The whole is a well-built machine—a nightmare for the spirit. In the door of every cell there is fixed a glass, about the size of the eye: a slide covers it, and the gaoler can, unobserved by the prisoner, see everything he does; but he must come gently, noiselessly, for the prisoner's ear is wonderfully quickened by solitude. I turned the slide quite softly, and looked into the closed space, when the prisoner's eye immediately met mine. It is airy, clean, and light within the cell, but the window is placed so high that it is impossible to look out of it. A high stool, made fast to a sort of table, and a hammock, which can be hung upon hooks under the ceiling, and covered with a quilt, compose the whole furniture."

"Several cells were opened for us. In one of these was a young, and extremely pretty girl. She had lain down in her hammock, but sprang out directly the door was opened, and her first employment was to lift her hammock down, and roll it together. On the little table stood a pitcher with water, and by it lay the remains of some oatmeal cakes, besides the Bible and some psalms."

"In the cell close by sat a child's murderer. I saw her only through the little glass in the door. She had heard our footsteps; heard us speak; but she sat still, squeezed up into the corner by the door, as if she would hide herself as much as possible: her back was bent, her head almost on a level with her lap, and her hands folded over it. They said this unfortunate creature was very young. Two brothers sat here in two different cells: they were punished for horse stealing; the one was still quite a boy."

"In one cell was a poor servant girl. They said: 'She has no place of resort, and without a situation, and therefore she is placed here.' I thought I had not heard rightly, and repeated my question, 'why she was here,' but got the same answer. Still I would rather believe that I had misunderstood what was said—it would otherwise be abominable."

"Outside, in the free sunshine, it is the busy day; in here it is always midnight stillness. The spider that weaves its web down the wall, the swallow which perhaps flies a single time close under the panes there high up in the wall—even the stranger's footstep in the gallery, as he passes the cell-doors, is an event in that mute, solitary life,

where the prisoners' thoughts are wrapped up in themselves. One must read of the martyr-filled prisons of the Inquisition, of the crowds chained together in the Bagnes, of the hot, lead chambers of Venice, and the black, wet gulf of the wells—be thoroughly shaken by these pictures of misery, that we may with a quieter pulsation of the heart wander through the gallery of the prison-cells. Here is light, here is air;—here it is more humane. Where the sunbeam shines mildly in on the prisoner, there also will the radiance of God shine into the heart."

Our space will not allow us to quote any of the tales, which are told with simplicity and power.

#### *An Essay explanatory of the Tempest Prognosticator in the Building of the Great Exhibition.* By George Merryweather, M.D. Churchill.

AMONG the million-and-two wonders encased within the palace of crystal, none is more highly appreciated by its exhibitor, or more likely to astonish the gazing crowd, than the 'Tempest Prognosticator' described in this amusing brochure. An ingenious physician of Whitby has determined to achieve fame and benefit mankind by some discovery "of a prophetic nature," by turning animal instinct to useful purpose. "Notwithstanding the gigantic progress which has been made in various branches of science, it is most extraordinary," writes Dr. Merryweather, "that, at the present age of the world, no discovery should have been made to turn to account for the benefit of mankind one of the greatest marvels of the creation. Although the subject of animal instinct has had the attention of the learned men of all nations drawn to it, and who have furnished us with the most interesting and wonderful accounts of its phenomena, I am ignorant of any good purpose to which it has been applied. Hitherto it has only been made use of as an engine of destruction."

Deeply impressed with this sad reflection, the Doctor was led to meditate on Jenner and the benefits of vaccination. Among the works of the conqueror of smallpox, there is a little poem entitled 'Signs of Rain,' in which the doings of all animals and vegetables, when a thunderstorm is approaching, are enumerated in pleasant and pithy verses. Among the lines is this couplet:—

"The leech, disturbed, is newly risen  
Quite to the summit of his prison."

Now, if one member of the animal creation more than another is likely to suggest a new thought or discovery to a physician, it is the leech, old acquaintance and namesake though he be. By means of time, perseverance, and a plentiful supply of leeches, with Jenner's verses as a source of inspiration, the author of this treatise has discovered his 'Tempest Prognosticator.' Let him describe his discovery and invention in his own words:—

"It was thus I found out, that before a storm could take place, there must be a preparatory process in the atmosphere, of which the leech gives unequivocal evidence: and this I found it to do when the weather was fine and undisturbed. Having obtained this fact, I found myself in the predicament of a self-constituted judge; I therefore took it into my head to surround myself with a jury of philosophical counsellors, which was composed of twelve leeches, each placed in a separate pint bottle of white glass, about three inches in diameter, and seven inches in height. I then placed these bottles in a circle, in order that the leeches might see one another, and not endure the affliction of solitary confinement. Having already analyzed their movements, which I found to be confused

and various, I contrived a method to detach those movements, which more immediately appertained to meteorology. For this purpose I invented a metallic tube of a particular form, to insert into the neck of the bottles; to which it would be somewhat difficult for a leech to enter; but which it would enter, and make every effort to do if a storm were preparing. No air was allowed to enter the bottles, except what was admitted at the superior part of the tubes, by the means of small holes perforated in them: care being always taken that no air could enter at the sides of the tubes. The tubes were painted inside with gumlac, in order that they might be washed clean occasionally, with a camel hair brush, as also to prevent any metallic particles coming in contact with the leeches."

The picture of the worthy doctor sitting in the midst of his bottled imps and tempest prognosticators, suggests irresistibly, in spite of our unpolitical tendencies, the analogy of John Bull in these times surrounded by his political leeches—Lord John in the bottle, D'Israeli in another, Graham in a third, Stanley in a fourth, and Colonel Sibthorp in a very small vial, all wagging their heads, and striving to rise to the top in anticipation of a coming storm. The Doctor proceeds:—

"Having thus far advanced to my satisfaction, I found I had a difficulty to contend with, and that was to know if the leeches entered the tubes during my absence, or in the night time; for it is obvious such might occur without my knowledge, and render my experiments nugatory. Besides, I should have the mortifying reflection of having neglected my duty, when my little comrades (which I presume the author of Waverley would have allowed me to call them) had done theirs. In this, the old adage may be truly applied, that 'necessity is the mother of invention,' which soon relieved me from my difficulty. I thought if I could get a leech to ring a bell, it would be curious enough, but if I could manage to register such an operation, it would be most satisfactory. Both these objects I soon accomplished. As it would have been preposterous to have a bell for each leech, I made use of a simple contrivance, by placing a bell upon a pedestal, erected on the centre of a circular platform; which bell was surrounded by twelve hammers. From each of these hammers was suspended a gilt chain; each of which played upon a pulley, which was placed in a disk, that was a little elevated above the circle of bottles. By this method, every leech could have communication with the bell. One half of the metallic tubes was left open, so that the interior was exposed: across the entrance of each was placed a small piece of whalebone, which was held up by a piece of wire attached to its centre: these wires were passed through the aperture at the top of each tube, and then hooked on to each chain. After having arranged this mouse-trap contrivance, into each bottle was poured rain water, to the height of an inch and a half; and a leech placed in every bottle, which was to be its future residence; and when influenced by the electro-magnetic state of the atmosphere a number of the leeches ascended into the tubes; in doing which, they dislodged the whalebone, and caused the bell to ring."

And adds, "I may here observe, that I could cause a little leech, governed by its instinct, to ring St. Paul's great bell in London as a signal for an approaching storm."

Dr. Merryweather proposes that Government should place stations around our coast for carrying out his observations, that Colonel Reid should be Inspector-General of Leeches, and Mr. Glaisher, their "steady, persevering observer," second in command. How the illustrious engineer and the indefatigable astronomer would like their novel tasks, is another question. In conclusion, our enthusiastic prognosticator of tempests favours us with his epitaph, in a very candid but un-

fortunate confession. "I cannot tell," writes the Doctor, "from what point of the compass a storm will arise, or when it will come." The Astrologer-Royal to that mediæval monarch, King Cole, was able to tell—

"By a mole in the face, that something would take place, but not what that something would be."

Ifleeches, when educated to ring bells before a change of weather for the worse, will not condescend to inform us whence and when the gale is to come, we suspect the elder brothers of the Trinity House will decide against the value of "tempest prognosticators," and recommend that those very respectable and persevering animals be requested to resume their ordinary and humane, though sanguinary occupations.

*Military Memoir of Lieut.-Col. Skinner, C.B.*  
By J. Baillie Fraser. 2 vols. 8vo. Smith, Elder and Co.

THE subject of this work was a soldier of fortune, who served under the Mahrattas from 1796 to 1803, passed over to the English in the latter year, became commander of a corps of irregular cavalry in the East India Company's service, and distinguished himself greatly in the wars carried on by the English against his former masters and other tribes in India. He died in 1841, full of years and honours, bequeathing an ample fortune to his posterity. Our readers will see that here is no lack of materials for a pleasant readable book. It carries us back to the times when Hindostan was the El Dorado to which Europeans of all nations flocked in hopes of making their fortunes, and when some even dreamed of founding independent kingdoms for themselves in the interior of the country. Of several of these adventurers we have an interesting account in the volumes before us. The main subject of the book is, of course, Colonel Skinner; but as his life hardly afforded materials for two volumes, Mr. Fraser has given us various sketches of the Mahratta chiefs and their quarrels, and of the different Europeans connected with them. Those who are acquainted with the standard works on Indian history will not find anything new in the book respecting the Mahrattas. This was not to be expected, nor does the author make any such claim. He only attempts to give us a faithful picture of some of the more important events in which Colonel Skinner took part; and in this he has succeeded.

We do not mean, however, to inflict upon our readers the often-told tale of the Mahratta wars, but shall only draw upon the volumes before us for a few incidents illustrating the adventures of Europeans at this period. One of the most interesting of Mr. Fraser's chapters is devoted to an account of George Thomas, of whom few persons in this country have probably heard. This bold adventurer was a native of Tipperary, and came first to India as a quartermaster, or, as some say, a common sailor in a British man-of-war, in 1781-2. But, tired of the sea, and tempted by the prospect held out to soldiers of fortune in India, he left his ship and took service with one of the native princes. We cannot follow him in the various steps of his career, till he eventually founded an independent principality for himself in the district of Hurriana, but the result is thus told:—

"Here, then, Mr. Thomas fixed himself, selecting for his capital the town of Hansi, ninety miles west of Dehlee, it being nearly in the centre of his

newly-acquired domain. He rebuilt the walls and repaired the fortifications,—encouraged inhabitants to come and fill its depopulated streets,—established a mint, and coined his own money,—collected workmen and artificers of all sorts,—cast his own artillery, made matchlocks and muskets, gun-powder, and all the munitions of war; and made every effort possible for fixing himself permanently in his possessions, and for succeeding in what had for some time become his favourite, though unproclaimed object, namely, attempting the conquest of the Punjab, and, as he himself expresses it, 'having the honour of planting the British standard on the banks of the Attock.'

Thomas was eventually conquered and deprived of his dominions by the powerful Sindeas, but not till after a severe struggle, of which the author gives an interesting narrative.

But we must make room for a few of Colonel Skinner's own adventures, of which a brief account, written by himself, is embodied in the present work. The following is a touching episode from the campaign of 1800, when he was serving under the Mahrattas against the Sikhs. He was in the command of an independent force, but being deserted by his infantry, and attacked by an overwhelming Sikh force, he was obliged to retreat:—

"The two battalions of the enemy that were near me had been joined by the Rajah himself, with about 1000 horse, who charged me several times as I commenced to retreat. I repulsed them, but with the loss of one gun, which broke down, and of my own horse mortally wounded, though it still kept on; but the remainder of their battalions now coming fast up, I found further progress impossible, and drew up in a fine plain to receive them. Here I made a short speech to the men: I told them we were trying to avoid a thing which none could escape—that was death; that come it would, and, as such was the case, it became us to meet it, and die like soldiers.

"Thus resolved, we allowed the enemy to come within fifty yards, when we gave them a volley, and charged. Those in our front gave way, and we captured their guns. As those on the flanks, however, now galled us with their cannon, I threw myself into a square, and sought to gain the ravines, now only about half a cōs from us. But fate had decided against us. They pressed us so close on all sides, that my men began to lose their coolness; we were charged too, and lost three more of our guns. Still, with the one left I kept moving on, and got clear of the enemy's infantry, who had got a little sickened, and showed less disposition to chase; but the cavalry kept on charging, and my men giving up very fast.

"I still had some 300 good soldiers and my gun left, but a party of horse pressed us so hard, that I moved out with 100 men and stopped them; but when I looked back, I found only ten had followed me—the rest had turned back and joined the gun. As I was going to follow them, a horseman galloped up, matchlock in hand, and shot me through the groin. I fell, and became insensible immediately; and, after my fall, the poor remains of my brave but unfortunate fellows met the same fate. I do not believe that fifty men out of the 1000 escaped from the field untouched.

"It was about three in the afternoon when I fell, and I did not regain my senses till sunrise next morning. When I came to myself, I soon remembered what had happened, for several other wounded soldiers were lying near me. My pantaloons were the only rag that had been left me, and I crawled under a bush to shelter myself from the sun. Two more of my battalion crept near me;—the one a soobahdar, that had his leg shot off below the knee; the other, a jemadar, had a spear wound through his body. We were now dying of thirst, but not a soul was to be seen; and in this state we remained the whole day, praying for death. But alas! night came on, but neither death nor assistance. The

moon was full and clear, and about midnight it was very cold. So dreadful did this night appear to me, that I swore, if I survived, to have nothing more to do with soldiering,—the wounded on all sides crying out for water—the jackalls tearing the dead, and coming nearer and nearer to see if we were ready for them; we only kept them off by throwing stones, and making noises. Thus passed this long and horrible night.

"Next morning we spied a man and an old woman, who came to us with a basket and a pot of water; and to every wounded man she gave a piece of joaree bread, from the basket, and a drink from her water-pot. To us she gave the same, and I thanked Heaven and her."

After joining the English, Skinner became a great favourite of Lord Lake, the commander-in-chief, and was constantly employed by the latter in his campaigns against the Mahratta chiefs:—

"I reached Coel on the 27th, terminating a course of the severest service that any corps had ever gone through. In the chase after Holcar the army had gone 500 miles, in that after Meer Khan 700 miles, and mine was the only Hindostanee corps during all that time that continued throughout the chase. It performed all the duties of the camp, and, to the best of my belief, was never less than eighteen hours out of the twenty-four on horseback. The hardships endured by my men, who were constantly out, were well known to the commander and officers of the two detachments. On the smallest calculation, they underwent in these two chases full twice the labour and hardship endured by the regulars, and often in the chase after Meer Khan, when my men had the rear-guard, have they picked up the European dragoons who were knocked up on the march, and dismounting, put them on their own horses, and led them thus to camp, conduct which made them beloved by the dragoons: and notwithstanding this hard duty, they never murmured, nor were once accused of disobeying any order whatsoever; and never did they turn their backs before the enemy, though frequently opposed to far superior numbers. His Excellency's kindness towards the corps was great, and whenever service was to be performed, I was sure of being sent for, which was a matter of the greatest consolation and satisfaction to me, and gave me spirits to undergo my labour cheerfully, knowing that if anything were done, it would not fail of being acknowledged by his lordship. In these two campaigns, I had the satisfaction of receiving from his Excellency two swords and a pair of pistols, a circumstance which was regarded as a mark of great favour and approbation."

Colonel Skinner was the first English officer who crossed the Sutlej at the head of a military force:—

"Certain political considerations prevented Lord Lake from crossing; but when he found that Holcar would not move, he on the evening of the 3rd, at dinner, observed that he wished some one would try the ford with a troop and galloper. Colonel Worsely told me that the hint was intended for me, on which I immediately rose and said,—'If your lordship will give me leave, I will try the ford to-morrow morning.' He replied,—'Be there about dawn, with two rissalahs of your yellow boys and a galloper, and I will also be with you.' I bowed and sat down again. Next morning, with two choice rissalahs and a galloper, I was ready at the ghaut, where his lordship, with the whole of his staff and a number of officers from the camp, soon arrived. Colonel Malcolm, who was one of the political agents, dismounted along with his Excellency, and argued the point of my crossing; but I heard his lordship reply that he took the responsibility upon himself. He then mounted, and coming up to me, said,—'Well, are you ready?' 'Yes, my lord,' replied I. 'Well then, dash forward,' said he. Upon this I made my salaam, and giving three cheers, dashed on.

"Our horses had to swim for about twenty yards, after which they got footing. There was an island in the middle of the river, to which I bent

my course. On reaching this, we discovered it to be a quicksand, in which my galloper stuck fast. I immediately dismounted, and directed my brother, with the two rissalahs, to cross, and then dismounting one of them, to bring the men back to relieve the galloper which had now sunk up to the wheels. In less than an hour the rissalah returned, took out the horses, and dragged the gun across; and just as we landed, I took off my hat, and giving three hurrahs, in which Colonel Malcolm and all Lord Lake's staff joined, proclaimed that the first British gun had crossed the Sutlej."

The above extracts may be taken as a fair sample of the pleasant narrative of the life of this intrepid officer.

*The Progress of the Nation in its various Social and Economical Relations from the beginning of the Nineteenth Century.* By G. R. Porter, Esq. A New Edition. Murray.

THE progress of the nation! Progress towards what?—towards a higher or a lower, a better or a worse, material, moral, and social condition? That is the main question, its solution the proper aim of all statistical research. Statistics are but a means, not an end, and stand in the same relation to social philosophy as seamanship to the science of navigation. It is not enough to know the progress of the nation, the development of capital, commerce, trade, manufactures, machinery. This is but the knowledge of the seaman who can tell how many yards of sail-cloth are spread on his vessel to the gale, can heave the log, and tell how rapid is her progress, how many knots she is running in the hour; but the knowledge wanted by society, and which the mere facts and figures of statistics do not give, is whether her progress be on a right or wrong course, what is her true place in the ocean, where she is going to on her present course, and whether all is safe, or all is uncertain and dangerous, on the unknown coast she must sooner or later arrive at. Statistical writers, like the shipmasters of the old school, are apt to consider their knowledge an ultimate science, instead of the mere groundwork from which the philosopher or statesman proceeds to higher and more important reasoning and results in social science. The great merit of the very able statistical work before us is, that it does not, like many other works in the same branch of knowledge, entirely ignore that higher science to which all statistics are but subsidiary: its main fault is, that it too often does represent progress, great and rapid progress, in manufacturing industry and foreign commerce, as proof that the national progress is in a right direction and course, and tending to great social good:—

"It is proposed," says Mr. Porter, in the introduction, "to consider what has been the progress of the nation since the commencement of the nineteenth century, under eight general heads of inquiry; 1st, population; 2nd, production, agricultural and manufacturing; 3rd, interchange, including internal communication and trade, and external communication and commerce, currency, wages, &c.; 4th, public revenue and expenditure; 5th, consumption (viz., expenditure of individuals for their personal enjoyment, of societies for promoting general convenience, and the quantities and values of commodities consumed); 6th, accumulation (viz., the increase of national works and buildings, of commercial and agricultural stock, and of articles which minister to the comfort and convenience of individuals); 7th, moral progress exhibiting the state of the kingdom with regard to crime, its amount, prevention, and punishment, and the progress of education; 8th, the extent and

condition of our colonies and foreign dependencies."

These eight heads unquestionably may, and, in this work, do include a vast mass of very important information, and the actual condition and progress of society in those eight divisions of its affairs are ably illustrated; but whether that condition and progress be in a right or wrong direction for the general well-being, materially and morally, of the present and future generations, is a question not at all examined, scarcely, indeed, touched upon. The reader feels that something, in fact, the main thing, is wanting to complete the view of the 'Progress of the Nation'—the summing up is wanting. It is like a long account of items not added up at the end of each page, and no balance struck. Conclusions may be drawn from those heads either for or against the opinion of a real progress of the nation in material, moral, and social well-being. Let us briefly examine the two first heads in this statistical *précis* of our national progress—population and production. The author, we presume, means by the progress of the nation, an advance to a higher, not a halt at the present, or a retrogression to a lower state. Now, in what way does the increase of our population since the beginning of the nineteenth century affect our social and economical relations, or conduce to our present or future national well-being? The statistical fact of the increase is clearly enough established, but the tendency of the increase is not sufficiently examined, and this is the defect we complain of in the work of an author so eminently qualified by his philosophical as well as his statistical attainments, to have resolved every doubt in the public mind of the wisdom of the course in which the nation is embarked. In 1801 our population in Great Britain was 10,942,646, and in 1841 it was 18,720,394 persons, so that in about 52 years our population is doubled. Sweden was the first country in Europe of which the government compiled regular population-returns. In 1748 a statistical board was established by the Swedish government as a permanent department of the state, taking cognizance every five years of the numbers of the people, and of many more statistical subjects, and with much more accuracy than our improvised census-clerks for numbering the people every ten years, can do. In the continental countries, in which civil functionaries, like officers and sub-officers in an army, superintend all social affairs, inquiries which in our free country would be considered inquisitorial, impertinent, and would not be replied to, or not replied to with any exactness, are conscientiously answered, and statistical returns are more to be relied on than ours. The views of the chief officers of this department in Sweden, upon the statistics of other countries, are entitled to great consideration, because they are not views hastily formed at the desk of an author, but are studied, and examined, before they are promulgated, by men who have no other duty than to collect and prepare statistical information. In the 'Statistik öfver Sverige grudad på öfentlighe Handlingar' of Carl of Torcell, who is chief of the statistical department, it is stated that population in Sweden doubles itself in about 100 years, in France in 125 years, in England in 52 years (which agrees with the conclusion of our author), in Russia in 42 years, in all Europe in 57 years, in the United States of America in 22½ years. What conclusions with regard to the material and moral well-

being, present or future, of the people of those countries can be drawn from the statistical facts of their different ratios of increase? The facts are curious, but do not indicate either the progress or the retrogression in well-being, wealth, or strength of the countries they refer to. France, Sweden, Russia, and America, are equally agricultural countries, subsisting their own populations by the products of their own soil, and the land in general held in proprietorship by the peasants who cultivate it. Yet with this similarity in social condition, what a difference in the rate of increase—the American cultivators of the soil doubling their numbers in 22½ years, the Russians in 42 years, the Swedes and French in 100 and 125 years! The only inference that can be drawn from these statistical facts is, that the land, and the employments connected with husbandry, are nearly filled up in France and Sweden, and population advances slowly, from the want of land and employment to support more people; but to infer a progress in well-being from the progress of a nation in population, is to hold that the Russians are about equal to, or rather before the English, and very far before the French, in national progress. It may perhaps be inferred, with regard to the wealth or strength of nations, that in America, doubling its numbers in 22½ years, there must be about six times the amount of national weakness, that is, of non-adult, non-productive, not grown up, and in body and mind inefficient population in proportion to the adult and efficient, that there is in the same amount of population, in France, doubling its numbers only in 125 years. The latter country must have more of efficient adult body and mind in each million of its inhabitants than the former. In sanitary statistics, to which a chapter of this head is devoted, the fact that fewer deaths by fevers, small pox, and other diseases, take place now than formerly, can scarcely be taken as a fact establishing a real national progress towards a better sanitary state, since cholera, or a potatoe blight and famine, come sweeping over the land every five or six years, and balance the account. It may sound like a dogma of the fatalist, yet it is a truth which the social philosopher will hesitate to deny, that war, famine, pestilence, diseases, deaths in every shape and way, may be a necessary means of relieving a plethora of population which would otherwise reduce the whole human race to a state of physical and moral barbarism and degradation. To infer the progress of a nation to a higher condition from the increase of its numbers by the diminution of deaths from disease, seems a reasoning more humane than just or philosophical. If deaths among the human species were to cease altogether, or had ceased a thousand years ago, would mankind be in a higher condition of material and moral well-being than at the present day?

Production, agricultural and manufacturing, which is the second head in this inquiry into the progress of the nation, stands, with regard to population, in the relation of cause and effect: but we cannot agree in considering the two distinct branches of production, the agricultural and the manufacturing, as one, and equally beneficial in their effects on the progress of a nation to a higher condition. In Sweden and France almost all the land available for agriculture is appropriated and occupied, and generally by small working peasant-proprietors, and the branches of industry required to supply the few and cheap wants

of such a population are filled up. The population advances slowly, its progress being restrained by want of means to marry, by necessity, prudence, and the sense of property. In America, with abundance of unoccupied land, and full employment in every branch of industry, the progress of population is five or six times as rapid, and there increase of population is a real progress of the nation towards a higher condition. But in Great Britain we have no such abundance of the raw material—land. If the arable land of the island were equally divided among the inhabitants, 1½ acre only would fall to the lot of each; and the improvable, but not cultivated, or not food-growing acres, are only reckoned at six millions by Mr. Cowling, and this calculation or guess, which cannot be exact, but is approximative in the opinion of competent judges, was made at the beginning of the present century. We have long since passed the natural boundary to the increase of our population by agricultural production. Fifty years ago, if the land had, by a similar revolution to that which then took place in France, been divided among the inhabitants of our island, each family of five persons, with its 8½ acres, would not have had enough to produce its own subsistence. We have doubled our numbers since this calculation was made at the beginning of the century. We are fed by our neighbours. Improved farming, high farming, tile-draining, bone-dust, guano, chemical science applied to the production of manures, may do much; but still, if the statistical fact be true, that we are doubling our numbers every fifty-two years, it is on our supply from other countries that we must mainly depend for our daily bread. The abolition of the corn-laws was but a question of time, of a few years longer or shorter endurance of a tax on the food of a people, of whom but a small number, not including even the hired labourers on the land, had any interest in supporting a protective duty on grain. We had gone too far in our progress of the nation, even at the beginning of the nineteenth century, to recede, and throw our increasing population upon home production for cheap food. But to what goal is this progress of the nation tending? To what will it lead? The deficiency of this able work is in slurring over without due investigation this vital question. Who is so capable, as its eminent author, of satisfying the public mind, not only that the nation is in a rapid progress of population and production, but that this progress is in a right direction, and safe to the very end of its course? We trust that this is but a first volume, a preliminary labour, laying down the foundation stones on which a second is to be built—a Pharos to light us through the gloomy future. To the ordinary eye not anointed with the magic salve of political economy, the future condition of a vast population, reared and fed by the manufacture of certain foreign raw materials, cotton, flax, silk, wool, &c., for the use of foreign consumers, appears dark and full of danger. The foreign consumers in America, France, Germany, may begin to manufacture for themselves, and for the markets our population lived by supplying. They are making progress, no doubt, as well as our nation, and time, protection, and capital may give extent, perfection, and cheapness to their fabrics and manufactures as they have done to ours. We seem to be approaching to the position of Goldsmith's tailor and juggler. When the famine came, the tailor contrived to live, be-

cause people could not do without clothes; but nobody cared to throw away money on the juggler and his hundred tricks. Our steam-engines, machinery, spinning-mills, Jacquemart-looms, our yarns, calicos, bobbins, our hundred tricks may fail us, not perhaps because other countries will do without them, or will not exchange their own or other products for them, but because those countries are beginning to make progress too, and to work for their own supply themselves. Where, then, shall we be at the end of the half-century now commencing, according to the data laid down in this excellent work, but laid down with no reference to their final or distant results? The country will have double of its present population to feed; our present markets for the products of our manufacturing industry, if not cut off, will be materially interfered with by the progress of other nations; our land, while producing its maximum by improved farming, will be giving less and less employment to the population; and what will the population of this island then amount to?—above 38,000,000, about as many people as contained at present in the whole German empire! The able author, who has so clearly laid down statistical facts from which such very sinister predictions of the ultimate results of the progress of the nation may be drawn, will surely dispel, in some future work, such unscientific but not unnatural apprehensions of the safety of course which this progress of this nation has taken.

*Chansons et Poesies.* By Pierre Dupont.

Paris: Garnier freres.

A most interesting work remains to be written—the History of Songs in all nations and all ages, from the earliest period down to the present time. Nothing perhaps has had, on the whole, such powerful effect on the destinies of peoples as songs, and yet few things are less known. Whilst historians have taken elaborate pains to describe every battle, every change of dynasty, every political measure affecting directly or indirectly different countries, they have, with strange oversight, or stranger ignorance, totally neglected to inquire into the consequences produced by popular strains. If, however, they had taken the trouble to reflect, they would have remembered that ancient nations sung even before they could write; that Aristotle says that the old Greeks used the same word to express *songs* and *laws*; that Anacreon must have contributed greatly to modify the manners and customs of his countrymen; that Horace's odes to wine and love must have done the same at Rome; and that even amongst the ancient Chinese national songs were considered sacred—so much so, that heavy penalties were pronounced against whosoever should dare to alter the words or air of any one. Amongst the modern nations of Europe, too, songs have had as much influence as amongst the old; each country has had its Tyrtæus, whose strains have excited to victory; each its Ovid, who has contributed to voluptuousness.

The French in this respect carry off the palm from all their contemporaries. Jean Jacques Rousseau says:—"They outstrip all Europe in the art of composing songs, if not for the tune and melody of the airs, at least for the wit, grace, and *finesse* of the language. They take pleasure in this amusement, and have exulted in it at all times—witness the ancient *troubadours*. This happy people," he

continues, "are always gay, and turn every thing into a pleasantry; their women are very gallant; their men excessively dissipated; their country produces excellent wine;—how is it possible, then, that they should not sing incessantly?" It would be a mistake, however, to suppose that French *chansons* are exclusively devoted to Venus and to Bacchus; for though Panard and Vadé, Collé and Parry, Desaugiers and Béranger, and every other member of the gay fraternity, have poured forth many of their most sparkling, brilliant, and dazzling effusions to beauty and the bottle, they have produced others which have made kings wrathful, hastened the downfall of cabinets, and irritated the masses. Indeed, in the good old times, it was said that the government of France was "*une monarchie absolue tempérée par des chansons*;" and since then the *chansons* have had a great, perhaps the greatest, part in destroying monarchy altogether. The statesman who said "Let me write the songs of the people, and I will leave any one who will to make their laws," uttered a profound truth; and the France of our days is a most striking example of it;—witness the efforts of the elder Bourbons to restore the *ancien regime* and the power of the clergy;—laws and Parliament, judges and army, press and middle class, lent them no unwilling aid, but Béranger's songs laughed them to scorn, and at last laid them low.

Three causes may be assigned for the remarkable superiority of French songs: first, the softness, flexibility, and smartness of the language, added to the facility it affords of making *bons mots* and happy turns of expression: next, and still more, the natural wit of the people, and the attic salt with which, as it were, their tongues are seasoned: and, lastly, the extreme levity of their national character. No one acquainted with them will hesitate for a moment to allow that in wit they unquestionably surpass all other nations; but it is only in going over a collection of their songs that we see that it is with reckless profusion Nature has endowed them with this dangerous quality—we say 'them,' for the song-singers must have great wit themselves, in order to appreciate that of their writers. Perhaps, however, their levity is even more striking. Not only did it cause them to sing when they were happy, but when they were wretched. When in bygone centuries the English ravaged their provinces and sacked their towns, they revenged themselves by *chansons*; when their own kings overwhelmed them by taxation, or ground them to the earth by oppression, they sang; it was by *chansons* that they dissipated the wrath which filled their hearts at seeing the scandalous licentiousness and wanton waste of Louis XV. and his mistresses; by *chansons* that they bore the burden of foreign war and the misery of famine: and when in 1814 and 1815, they had the humiliation of seeing their capital in the hands of foreigners, they consoled themselves by songs satirizing 'Milor Vilainton' and 'nos amis les ennemis.'

It would be hard to say which are the best, their amorous, drinking, political, or patriotic songs: all are excellent, and all unapproachable by those of any other people. But the '*chansons patriotiques*' are worthy of special mention. No other country has, perhaps, so many; and none other certainly has any which go so direct to the hearts of the people, or which are so really grand in words and music. We English, it is true, feel our hearts swell on hearing 'Rule Britannia;' and the

Germans, it is true, are moved by the strains of 'What is the German fatherland?' But how cold are both these emotions compared to the sort of phrenzy which seizes the French on hearing the 'Marseillaise'—how different those songs to that terrible war-strain, yelled, as we have heard it, from behind barricades by blood-stained, powder-begrimed combatants, or by a furious multitude, sweeping on to drive a king from his palace! Chenier's 'Chant du Départ,' too, is noble in language, and thrilling in music: no wonder that it excited enthusiasm in the ranks of the republican army, which caused them to display almost incredible heroism. And then there is Casimir Delavigne's 'Parisienne'—written in the Revolution of 1830—a majestic song.

But it is time to come to Pierre Dupont. For several years he has been known to the lower classes as a song writer; but it is only since the Revolution of February that he has made himself truly famous, and has extorted from adversaries the reluctant admission that he is no unworthy successor of Béranger, whilst he has won from the working classes the, in his eyes, proud title of poet laureate of the people. Although he has been so long before the public, it is only quite recently that he has collected his verses into the small volume now before us.

The first thing that strikes us is, that, unlike all his predecessors, Pierre Dupont has not sung the delights of love, or the pleasures of drinking. In all his collection there is not one *chanson* which a man would troll over the bottle after dinner, or that a *grisette* would care to sing in her garret. There is consequently an almost complete absence of what the French call *gaieté*: and consequently, also, of all that could offend propriety. This is a great recommendation in English eyes, but we suppose it will be considered a fault by the French—at least, it cannot be remarked in any other of their song writers, not even in Béranger, though he is far from having gone the lengths tolerated in the fraternity. And not only does Dupont refrain from all that is *leste*, but in more than one place he preaches morality with all the gravity of Monsieur le Curé. Another circumstance which distinguishes him from his fellows is, that he has a decided passion for rustic life; and on such apparently untempting subjects as oxen—a shepherd's dog—bulls—a vineyard—an ass—a peasant's life—he has hung a charming embroidery of pure, naïve, and touching poetry. In many of his pieces a strong religious sentiment is displayed; in several there are most exquisite grace and simplicity; in nearly all there is a vein of sadness, or, as he would say, *tristesse*, not often seen in the French character, and never before exhibited in a collection of French songs.

But it is chiefly as a political song-writer that Pierre Dupont must be considered, as it is by his political pieces that he has become the Bard of the People, and gained his fame. He seems to be a stern republican, with perhaps a strong touch of fanaticism; and he undoubtedly entertains a very fervent sympathy with the working classes, and a very strong indignation at what he conceives to be their political and social wrongs. He expresses, with much rugged power, the sentiments those classes entertain; and there breathes in every verse a sort of vague threat of vengeance. We could almost fancy that the clank of the musket accompanied the twanging of his lyre, and that he wrote seated

on a barricade. We are not surprised to learn that it was to the singing of his songs that the insurgents of June, 1848, fought to the death—or that it was to one of his choruses that the people were excited a year later to rise in insurrection to avenge the expedition to Rome. Even now we find in every *chanson* a smell of gunpowder—what must it have been, then, when popular passions were boiling!

As a specimen of our author's style, we will quote a verse or two. Thus he speaks of the suppression of universal suffrage:—

"Quand la vapeur est comprimée  
Elle couve une explosion,  
La plainte du pauvre enfermée  
Fait lever l'insurrection.  
Faibles nains, vos pieuses ligue  
Ne font qu'attiser le volcan:  
Gardez-vous de toucher aux digues  
Qui tiennent encore l'Océan!"

"S'il est vrai qu'une tourbe infame,  
Disposant du fer et du feu,  
Veuille enchaîner le corps et l'âme  
Du peuple, ce vrai fils de Dieu:  
Fais voir, en déjouant la ruse,  
O République! à ces pervers,  
Ta grande face de Méduse  
Au milieu de rouges éclairs!"

In another song he thus threatens war against kings:—

"Que font aux éternelles lois  
De la nature et de l'espace,  
Les vieilles coteries des rois!  
C'est un dernier boulet qui passe;  
Las des sacrifices humains,  
Pour ne plus échanger des balles,  
Les peuples vont porter leurs mains  
Sur les couronnes féodales."

In another:—

"Républicains nous dominons,  
Par l'idée et par cette crainte,  
Que les tyrans out des canons,  
Tonnants dans une guerre sainte."

He thus encourages the people to await 1852:—

"C'est dans deux ans, deux ans à peine,  
Que le coq gaulois chantera;  
Tendez l'oreille vers la plaine,  
Entendez vous ce qu'il dira?  
Il dit aux enfans de la terre  
Qui sont courbés sous leur fardeau,  
Voici la fin de la misère,  
Mangeurs de pain noir, buveurs d'eau!"

And he makes the peasants sing of the Republic:—

"Oh! quand viendra la belle!  
Voilà des mille et des cents ans  
Que Jean Guébré t'appelle,  
République des paysans!"

*The Comic History of Rome.* By the Author of the 'Comic History of England.' Illustrated by John Leech. Part I. Bradbury and Evans.

THE pen of Mr. Gilbert Abbott a'Beckett and the pencil of Mr. John Leech have again combined their humorous powers to record the facts and traditions of history in a manner to suit the prevailing taste for comic reading and illustration. We had many a hearty laugh over the former production of our author and artist, and must confess to having learned and remembered many important incidents in English history which the Goldsmith of academic boyhood failed to bring within the compass of our memory. Out of the abundance of comic writing that finds its way into print, how little is there that approaches in wit and refinement to that of Mr. a'Beckett. His travesty is instructive as well as funny, and—what cannot be said of nine-tenths of our comic literature—it is as harmless as entertaining. There is a purpose in it for which the writer is to be honoured. As a specimen of the work, we may quote Mr. a'Beckett's account of Romulus and Remus. After describing that their mother,

Rhea Silvia, was one of the vestal virgins who were sworn to celibacy for a period of thirty years, and that "beyond keeping alive the sacred fire on the altar of Vesta, they were prohibited from giving encouragement to any other flame," the author proceeds:—

"Rhea Silvia appears to have entered the service of the goddess as a maid-of-all-work; for she was in the habit of going to draw water from a well; and it was on one of these aquatic excursions she met with a military man, passing himself off as Mars, who paid his addresses to her, and proved irresistible.

"Rhea Silvia gave birth to twins; upon which her cruel uncle ordered her to be put to death, and desired that her infant offspring should be treated as a couple of unwelcome puppies, and got rid of by drowning in the ordinary manner.

"The children were placed in a cradle, or, as some say, a bowl, and turned adrift on the river; so that Amulius, if he had any misgiving as to the security of his crown, preferred to drown it in the bowl with his unhappy little relatives.

"It happened that there had been such a run on the banks of the Tiber, that its coffers or coffer-dams had poured out their contents all over the adjacent plains, and caused a very extensive distribution of its currency. Among other valuable deposits, it chanced to lodge for security, in a branch connected with the bank, the children of Rhea Silvia, who, by the way, must have been very fortunate under the circumstances, in being able to keep a balance. The infants were not in a very enviable condition; for there was nobody to board and lodge them, though the Tiber was still at hand to wash and do for them. The high tide proved a tide of good fortune to the children, who were floated so far inland, that when the river receded, they were left high and dry at the foot of a fig\* tree, with no one, apparently, to care a fig what became of them. Under these circumstances a she-wolf, who had gone down to the Tiber to drink, heard the whimpering of the babies among the trees, and, her attention being drawn off from the water in the river to the whine in the wood, she came forward in the most handsome manner in the capacity of a wet-nurse to give them suck and succour. How this wolf became possessed of so much of the milk of human kindness, does not appear, and it is not perhaps worth while to inquire.

"The children, it is said, were awakened by receiving a gentle licking from the tongue of the animal standing *in loco parentis* over them. Finding the situation damp, the wolf removed the infants to her den, where they were visited by a philanthropic woodpecker; who, when they were hungry, would bring them some tempting grub, or worm, by which the woodpecker soon wormed itself into the children's confidence. Other members of the feathered tribe made themselves useful in this novel nursery, by keeping off the insects; and many a gnat found itself—or rather lost itself—unexpectedly in the throat of some remorseless swallow. However well-meaning the animal may have been, the children could not have profited greatly, if there had been no one ready to take them from the month; and happily Faustulus, the king's shepherd, who had watched them as they were being carried to the wolf's cave or loophole, provided them with another loophole to get out of it. Taking advantage of the wolf's temporary absence from home, the 'gentle shepherd,' resolving to rescue the children, by hook or by crook, removed the babes to his own hut, and handed them over to his wife Laurentia, as a sort of supplement to their previously rather extensive family.

"Some historians, refusing to believe the story of the Wolf and the Woodpecker, have endeavoured to reconcile probability with tradition, by suggesting that the wife of Faustulus had got the name of the Wolf from the contrast she presented to her lamb-like husband, and that the supposed wood-

\* "From this circumstance the fig was considered figurative of the foundation of the city, and held sacred in Rome for many centuries."

pecker was simply a hen-pecker, in the person of Laurentia."

Nothing certain is known of the death of Romulus:—

"Romulus is said to have reigned for seven-and-thirty years; but when we enquire into the exact time and manner of his death we learn nothing, beyond the fact that nobody knows what became of him. According to the statement of one set of authorities, he was attending a review in the Palus Capræ—a marsh near the Tiber—when a total eclipse of the sun took place, and on the return of light, Romulus was nowhere visible. If this was really the case, it is probable that he got into a perilous swamp, where he felt a rapid sinking; and all his attendants being in the dark as to his situation, were unable to extricate him from the marsh in which, according to some authorities, he went down to posterity.

"It must, however, be confessed, that when we look for the cause of the death of Romulus in this fatal swamp, we have but very poor ground to go upon. It is, nevertheless, some consolation to us for the mystery that overhangs the place and manner of his decease, that his existence is, after all, quite apocryphal; and we are not expected to go into an elaborate inquiry when, where, and how he died, until the fact of his having ever lived at all has been satisfactorily settled."

The distinction between gents and gentlemen appears to have been as great at this early period as in our own day:—

"Each tribe was divided into ten *curiæ*, every one of which had a chapel for the performance of sacred rites, and was presided over by a *curio*; and the reader must have little curiosity, indeed, if he does not ask whether our modern word curate may not be referred to this remote origin. The *curiæ* were subdivided into gentes, or clans, and each gens consisted of several families, called gentiles; so that a man of family and a member of the gentes, became somewhat synonymous. In time, however, the gentiles got very much mixed by unsuitable marriages; and hence there arose among those who could claim to belong to a gens, a distinction similar to that between the *gentes* or *gens* of our own day, and the *gentiles*, or *gentlemen*. Romulus is said to have selected his body-guard from the three tribes, taking one hundred from each, and as Celer, the Etruscan, was their captain, the guards got the name of Celeres—the fast men of the period."

The long and peaceful reign of Numa Pompilius is terminated with the following account of his 'last end':—

"Numa Pompilius lived to be eighty-two; when he had the beatitude of dying as peacefully as he had lived; and so gently had Nature dealt with him, that she had suffered him to run up more than four scores, before her debt was satisfied. Certain stories are told of the funeral ceremonies that followed Numa's death; and it is said that the Senators acted as porters to his bier, in token of their appreciation of the imperial measures which Numa had himself carried. It has been stated, also, that he caused to be placed, within his tomb, a copy, on papyrus, or palm leaves,\* of his own works, in twenty-four books; and it is certainly a happy idea to bury an author with his writings, when, if they have been provocative of sleep in others, he may eventually reap the benefit of their somniferous properties."

We cannot forbear quoting the following amusing account of the battle between the Horatii and Curiatii:—

"The Alban and the Roman forces were graced, respectively, with a trio of brothers, whose strength and activity rendered them worthy to be ranked with the small family parties who attach the epithet of Herculean, Acrobatic, Indian Rubber, or Incredible, to the fraternal character in which they come

forward to astonish and amuse the enlightened age we live in.

"These six young men were known as the Horatii and Curiatii,—the former being on the Roman, the latter on the Alban side; and to them it was agreed, by mutual consent, to trust the fate of the battle. The story-tellers have done their utmost to render everything Roman as romantic as possible; and the legend of the Horatii and Curiatii has been heightened by making one of the latter batch of brothers the accepted lover of the sister of the Horatii.

"All the arrangements for the sanguinary *sestetto* having been completed, the six champions came forward, looking fresh and confident, not one of them displaying nervousness by a shaking of the hand, though they shook each other's hands very heartily. Having taken their positions, the men presented a picture which we regret has not been preserved for us by some sporting annalist of the period. Imagination, who is 'our own reporter' on this occasion, and, perhaps, as accurate a reporter as many who profess to chronicle passing events, must fill up the outlines of the sketch that has been handed down to us.

"The contest commenced with a great deal of that harmless, but violent exercise, which goes on between Shakspeare's celebrated pair of Macs—the well known 'Beth and 'Duff'—when the former requests the latter to 'lay on' to him, and there ensues a clashing of their swords, as vigorous as the clashing of their claims to the crown of Scotland. At length one of the Curiatii, feeling that they had all met for the despatch of business, despatched one of the Horatii, upon which the combatants, being set going, they continued to go one by one with great rapidity. A few seconds had scarcely elapsed when a second of the Horatii fell, and the survivor of the trio, thinking that he must eventually become number three if he did not speedily take care of number one, resolved to stop short this run of ill-luck against his race, by attempting a run of good luck for his life; or, in other words, having a race for it. The excellence of his wind saved him from drawing his last breath, for the Curiatii, starting off in pursuit, soon proved unequal in their speed, and one shot far in advance of the other two, who, though stout of heart, were somewhat too stout of body to be as forward as their nimbler brother in giving chase to their antagonist. The survivor of the Horatii perceiving this, turned suddenly round upon the nearest of his foes, and having at once disposed of him, waited patiently for the other two, who were coming at unequal speed, puffing and panting after him. A single blow did for the second of the Curiatii, who was already blown by the effort of running, and it was unnecessary to do more with the third, who came up completely out of breath, than to render him incapable of taking in a further supply of that vitally important article. The last of the Horatii had consequently become the conqueror, and though when he began to run his life seemed to hang on a thread, which an unlucky stitch in his side would have finished off, his flight was the cause of his coming off in the end with flying colours."

Mr. Leech's comical mingling of ancient and modern dress, character, and manners, is in the happiest vein of caricature.

#### SUMMARY.

WORKS RECENTLY PUBLISHED IN PARIS.

*Histoire de Huit Ans 1840-8.* By Elias Regnault. Paris: Pagnerre.

THE French of late years have had a perfect mania for writing history:—catch a dozen of their *littérateurs*, indeed, and the chances are, that you will find that at least half of them have produced two or more volumes of what they call *histoire*. The Revolutions of 1789, 1830, and 1848—the Convention, the Directory, the Consulate, the Empire, the Restoration, and the reign of Louis Philippe—these are the subjects on which the self-dubbed historians prefer to dwell: though they are of such

recent date, that it is scarcely possible to communicate any information respecting them which all the world does not know. Aware that their themes are hackneyed and wearisome as a thrice-told tale, our historians endeavour to excite attention by adopting a peculiar *point de vue*:—this one, for example, takes the ultra-democratic line, and abuses everything done by the aristocracy or the *bourgeoisie*, and represents all their chiefs as little better than brigands: that one is aristocratic, and assails *bourgeoisie* and people: another is a *bourgeois*, and insults and calumniates the aristocracy above and the many below. Nor is this all,—for as each great party is split into numerous fractions, each fraction has its special historian:—thus a history of Louis Philippe's reign, written by a partisan of the Guizot section of the Orleanist party, is wide as the poles asunder from one written by a partisan of the Thiers section of the same party. Now, to call this sort of thing by the dignified name of 'history,' is a gross abuse of the term; it is political pamphleteering, and nothing more. Tacitus himself is justly suspected of partiality; indeed, so long as human nature shall remain what it is, it is vain to expect historians to be altogether free from it; but there is a wide difference between a certain leaning, and a *parti-pris* to exalt to the skies all that one's own faction does, to and calumniate every act of its adversaries. M. Regnault's book is of the kind we have described, and his line is the ultra-democratic. He wishes the work to be considered as the supplement or completion of Louis Blanc's '*Histoire de Dix Ans*.' It is, like it, a fierce pamphlet; but Louis Blanc is much the more effective writer of the two.

*Confessions de Marion Delorme.* By Méry. Paris: Roux et Cassanet.

SUCH a name as that of the brilliant poet of Marseilles is a recommendation to any work; and we can assure the reader that, in the present case, it is attached to a romance full of exciting adventure and 'thrilling interest.' Marion Delorme is an admirable heroine; indeed, her own life is one of the most singular romances that the imagination of novelist ever conceived. Born in 1612 or 1615, but where is not exactly known, though probably in Champagne or Franche Comté—of marvellous beauty and exquisite wit—she became, after certain amatory adventures, the mistress, and subsequently by secret marriage the wife, of Cinq Mars, and, as such, was persecuted by the terrible Cardinal Richelieu. Even before he was sent to the scaffold, she had formed other intrigues, and then had a long list of lovers, amongst whom were de Grammont and Saint Evremont; then she became the 'glass of fashion and the mould of form, the observed of all observers,' and the admired of all gallants of the good city of Paris; then she dabbled in politics, and eventually became one of the chiefs of the malcontent party; then she was in danger of arrest, like the Princes de Conti and de Condé; then to escape a gaol she spread a rumour that she was dead, and actually got up a mock funeral of herself; afterwards, she escaped to England, married a lord, and in a short time became a widow with a legacy of 4000*l.*; then she returned to France, and on her way to Paris was attacked by brigands, robbed of her money, and made to marry the chief of the band; four years later she was again a widow, and then she wedded a M. Laborde; after living with him seventeen years, he died, and she went to Paris with the remains of her fortune; robbed by her domestics, she was reduced to beggary, and continued to lead a wretched existence to the extraordinary age of 134! Here are materials for a romance—here a proof 'that truth is stranger than fiction!' In such able hands as those of Méry, the most is, of course, made of these extraordinary incidents. But what can the author mean by calling the book '*Confessions*,' and pretending that it was really and truly written by Marion Delorme? Is he trying to hoax the public? The failure is apparent, first, from the improbable account given of the alleged finding of the MS., and next, and above all, from the innumerable anachronisms with which the work abounds; as, for example, the numbering of houses in streets years

\* There exist, in the British Museum, books older than the time of Numa, written by the Egyptians, on these palm leaves, which show, in one sense, the palmy state of literature at that early period."

before any numbering at all took place, the mention of streets years before they existed, and the employment of hackney-coaches years before they were thought of.

*Galerie Nationale des Notabilités Contemporaines.*  
Paris.

FOR some years past a curious branch of literary industry has been, and still is, worked with much pecuniary profit, though we fear small honour, by *soi-disant* literary men in Paris—viz., the publication of biographies of living persons, genealogical notices of families, and accounts of deceased individuals—the writers and publishers thereof receiving a certain stipulated sum from each of the interested parties, and saying just what the party may wish and no more. In other words, these men sell laudation in print at so much the line or page, to anybody who may be foolish enough to buy it. And such is the vanity of poor human nature, that princes, and peers, and generals, ministers and members of parliament, bishops and authors, artists and merchants, tradesmen and nobles—men of all degrees of distinction, and of none at all, of all walks of life, from the highest to the lowest—have not disdained, nay, have even been anxious, thus to puff themselves, in the hope that thereby their names will be rung forth by the trumpet of renown. Foreign nobles, statesmen, authors, and others—and amongst them, we hear, not a few of our own countrymen—have, as well as the French, been customers of these biography-shops. Why the English *notabilités* did not record their illustrious deeds in the advertising columns of *The Times*, in preference to the pages of a French *tombe*, which few people read except the persons exhibited in it, it would perhaps be difficult to say. The extent to which this ignoble trade has been carried in Paris is really surprising, but at present it is rather on the decline; indeed, we should fancy that scarcely any person willing to pay now remains to be *biographed*. The first and most extensive operators in this line realized large sums; one of them, we are assured by a gentleman who has the means of knowing, netted for a considerable number of years about 2000*l.* sterling, after paying all expenses of printing, correspondence, clerks, and a numerous staff of literary hacks. The book before us is, probably, one of the class referred to.

*Le Pape et l'Angleterre.* By the Marquis Leschassier de Montferraud. Paris: Perisse.

A SORT of pamphlet, assuming the character of an "historical *tableau*," setting forth the persecutions to which the Catholics have at different times been subjected in England by Protestants. It is written, of course, with the strongest desire to blacken Protestants; but, to speak truth, may be considered a fair retort of a Catholic to publications of Protestants on persecutions by his Church. We have no liking for this sort of works; they only prove, what everybody knows, that there have been lamentable faults on both sides; yet they create bitter feelings, and amount to libels on Christianity.

*Etudes Critiques de Philosophie, de Science, et d'Histoire.* By the Duke de Caraman. Paris: Ladrangé.

IN Paris, as in London, it is considered rather *distingué* for a great noble to have written a book; and it is on that account, no doubt, that we are favoured with the present volume:—

" 'Tis pleasant, sure, to see one's name in print,  
A book's a book, although there's nothing in't."

*La Comédie du Monde.* By Alfred du Essais.  
Paris: Comon.

ANOTHER aristocratic author, and a poet too—but no Byron; and though trying hard to be satiric and epigrammatic, neither a Juvenal nor a Martial, a Boileau nor a Molière. He has, however, one quality which Dr. Johnson would have liked—he is a good political *hater*.

*Souvenirs de la Guerre de Lombardie, pendant les Années 1848 et 1849.* By the Duke de Dino, Captain of the Staff of the King of Sardinia.  
Paris: Dumaine.

THE title of this work fully explains its character, and it will be read with interest by those to whom

scenes of contemporary military adventure afford a charm. Placed so near the person of the chief actor in the war, the author has necessarily laboured under strong prejudice; and many of his statements must therefore be received with caution. He is the nephew of the famous Talleyrand, and representative of the family; but his book, though, as we have intimated, readable, does not hold out any promise that he will attain the distinction in literature which his uncle possessed in diplomacy, in wit, and in worldly cunning.

LIST OF NEW BOOKS.

- Annual Scientific Discovery, 1851, Edited by Wells and Bliss, post 8vo, cloth, 7s. 6d.  
Baine's (Edward) Life, by his Son, 8vo, cloth, 9s.  
Barlow on Strength of Materials, new edition, 8vo, cl., 16s.  
Bernay's (Rev. L. J.) The Church in the School-Room, 12mo, cloth, 5s.  
Bird's (Rev. C. S.) Romanism not Primitive, 12mo, cl., 5s.  
Bishop's Inarticulate Sounds, &c., 8vo, cloth, 4s.  
Botany of the Bible, Part 2, 12mo, cloth, 1s. 6d.  
Burke's Royal Families of England, Part 4, 10s. 6d., Vol. 2, 21s.  
Clarke's (Mrs. A.) Memoirs, 18mo, cloth, 2s. 6d.  
Companion for My Solitude, 12mo, cloth, 3s.  
Cricket Field, 12mo, half-bound, 5s.  
Cumming's Sketches, Vol. 2, new edition, 12mo, cloth, 9s.  
Lectures on Seven Churches of Asia, 9s.  
Voices of the Day, 12mo, cloth, 7s.  
Dawson's (Dr. R.) Essay on Spermatorrhœa, &c., 5th edition, post 8vo, 3s.  
Education for God, 12mo, cloth, 3s. 6d.  
Essays Written during Intervals of Business, fifth edition, 12mo, cloth, 5s.  
Euripides Iphigenia, by Charles Badham, 8vo, cl., 10s. 6d.  
Eustace; an Elegy, by the Right Hon. C. T. D'Eyncourt, Imperial 8vo, cloth, 7s. 6d.  
Fletcher's (J. W.) Tryphena, and other Poems, 12mo, cl., 4s.  
Fortunes of Col. F. O'Brien, illustrated by Phiz, 8vo, cloth, 6s. 6d.  
Gray's Earth's Antiquity, second edition, 12mo, 5s.  
Griffith's Chemistry of the Crystal Palace, 12mo, 5s.  
Hall's Guide to English Orthography, 18mo, 1s. 6d.  
Homerton's (P. G.) Observations on Heraldry, 8vo, cl., 6s.  
Haydn's Dictionary of Dates, new edition, 8vo, cloth, 18s.  
Hazlitt's Criticisms and Essays, 12mo, cloth, 3s. 6d.  
Hood's (E. P.) Dark Days of Queen Mary, 12mo, cl., 1s. 6d.  
Jones' (J.) Cottage Devotion, 12mo, cloth, 3s. 6d.  
Jordan's (H.) Observations on the Teeth, 12mo, cl., 3s. 6d.  
Kanslake's (W. H.) Aids to Study of Logic, 8vo, cl., 5s. 6d.  
Kitto's Bible Readings, from Solomon to Kings, 12mo, cloth, 6s.  
Library Manual, 8vo, cloth, 12s.  
Life of Mary, Mother of our Lord Jesus Christ, 12mo, cloth, 4s.  
Logic for the Million, 12mo, cloth, 6s.  
Longfellow's Poems, complete, 12mo, cloth, 6s.  
Prose Works, complete, 12mo, cloth, 6s.  
Martineau's History of England, 2 vols., imperial 8vo, cloth, £2 2s.  
Pears' (Rev. S. A.) Sermons, 12mo, cloth, 5s. 6d.  
Raine's (Miss B.) Floriet Ecclesia, 18mo, cloth, 2s. 6d.  
Realities; a Tale, by Miss Lynn, 3 vols. post 8vo, £1 11s. 6d.  
Recollections of Mrs. Anderson's School, 12mo, cl., 3s. 6d.  
Rigg's (J. H.) Principles of Wesleyan Methodism, second edition, 12mo, 2s.  
Roger Miller, by Orene, 12mo, cloth, 1s. 6d.  
Seymour's (Rev. M. H.) Talbot Case, 12mo, cloth, 3s. 6d.  
Shootcraft's Indian Tribes of the United States, Part 1, 4to, £5 5s.  
Stewart's (R.) History of Modern Europe, 12mo, cloth, 5s.  
Taylor's Earnestness, second edition, 12mo, cloth, 7s.  
Tennyson's Poems, new edition, 12mo, cloth, 9s.  
Tupper's Hymn for all Nations, in Thirty-one Languages, 8vo, sewed, 3s.

THE GREAT EXHIBITION.

THE wonder of the age—the Industrial Palace—has opened its gates, and the world is flocking to witness the marvels of human industry which it contains. Never before in the world's history was such an opportunity offered to any people, by which they may profit, as that which is now laid out before us in Hyde Park. If we do not profit by it, we deserve to retrograde in the scale of civilization; but we have no fear of this, the intelligence of England is too keenly awake to allow any illustration connected with the useful arts to pass unnoticed. Literally, from the ends of the earth have been gathered up the stores of the Palace of Industry; and few articles are among them which do not display, if properly viewed, the efforts of human thought and its operations upon the productions of nature. We desire to profit by this occasion, to learn, as far as we may, what man has done, and, looking forward hopefully, to speculate on what he yet may do. In carrying out this design, it is our intention to examine each separate division of Classes and Countries, and to institute a searching examination

into everything which appears deserving of attention; and by an inductive system we hope to embrace the subject within moderate limits.

Since the main avenues present a mixed group, separated from the Class divisions, on the supposition that the articles have some peculiar merit, or that they illustrate some striking point of manufacture, it is intended to devote our available space this week to the consideration of such of these as appear the most remarkable.

It is rather a curious feature of the entrance by the transept to find ourselves welcomed, as it were, by the very genius of poetry. The jealous Oberon, the wilful Puck, and the loving Titania, form a charming group of marble chiselled into mimic life; while a marble Ariel appears almost ready to float away and bathe in the waters of the crystal fountain, or disport among the bright green leaves of those lordly elms which look so joyous in their crystal prison. The beautiful iron gates of Colebrook Dale being passed, rhododendrons and statues again attract attention. Some of these works of art are good examples of the genius of our sculptors, but some we could have wished entombed in the sculpture-room of the Royal Academy.

'The Equestrian Statue of Her Majesty,' by Thornycroft, is not a very successful performance. It is in every respect too small—a feeling of littleness is diffused over both the horse and its rider,—and by no effort of the imagination can we conceive it to be a likeness of the illustrious lady whom we saw on May 1st surrounded by more than twenty thousand of her subjects, proclaiming the spirit of that beautiful motto chosen by her illustrious consort for the Catalogue:—

"The progress of the human race, resulting from the common labour of all men, ought to be the final object of the exertion of each individual. In promoting this end, we are carrying out the will of the great and blessed God."

'Equestrian Statues of Her Majesty and of Prince Albert,' by J. Wyatt, are wanting in dignity and ease. 'The Amazons and Argonauts' of Engel—the property, and exhibited at the request, of her Majesty—display much poetic power and artistic grouping; and if the story had been of modern maidens, instead of those Amazons who waged war with Theseus, we should have had no whisper of a fault to make; but the females convey no idea of Amazonian strength, and the fallen Argonaut need not have been in fear, with two such feminine forms and sweet faces above him. 'Satan tempting Eve,' by E. B. Stevens, 'Satan vanquished by the Archangel,' and some other works by the same artist, are of considerable merit, and exhibit the elements of much grandeur of conception. The Eve is not, however, to our fancy the young and sinless mother of mankind; but in Satan we see the spirit of the Archangel ruined: there is a well-sustained fiendism in his form, and his face, though beautiful, reflects those dark thoughts which were to effect the ruin of a god-like race. The 'Virginus' of MacDowall, and some other statues, have been seen before in the galleries of the metropolis. 'The Youth at a Stream,' by J. H. Foley, 'Zephyr and Aurora,' by W. Marshall, 'Alfred the Great and his Mother,' by T. and Mary Thornycroft, are very favourable examples of the sculptor's art. There are many other productions of much merit on either side of the transept; but we must hasten to examine the more remarkable contents of the main avenues.

Commencing our survey at the East end, the Americans exhibit a Railway Bridge of new construction, and an enormous mass of the red Oxide of Zinc, from New Jersey, weighing 16,400*lbs.* We have also Power's statue of the 'Greek Slave,' certainly one of the most delicate and truly beautiful creations out of marble that the genius of the sculptor has achieved. The Church Bell, from the foundry of Friedrich Gruhl, in the Moravian colony of Kleinwelhe, is a fine example of casting and of metal. Its inscriptions, united with its full deep tone, carry the fancy back to those mediæval days when bells were regarded with almost superstitious reverence. The colossal Lion, by F. Müller, of Munich, is a very beautiful specimen of bronze casting. This figure is fifteen feet long and nine high; it has never been touched with a tool, being

now in precisely the same condition as it was when taken from the mould. The two figures of 'Libusa, First Queen of the Bohemians,' anno 700, and of the 'Second George of Padiebrad,' are finely finished bronzes by the same artist. Several bronze statues and vases will be found near these. The 'Amazon on Horseback, attacked by a Tiger,' is a copy in zinc, by M. Geiss, of the statue, by Professor A. Kiss, of Berlin, presented to the king of Prussia, and placed in front of the Royal Museum. It must be regarded as one of the finest productions in the building. The horse, striving to rear in agony and fear, the restraining cat-like grasp of the tiger, and the figure of the Amazon, who has retreated from the fierce animal, and is in the act of striking him with a spear, are all beautiful in their truth; so is the upper part of the face of the Amazon, the knitted brows and piercing eyes fully express firmness and energy, but not so the nostrils and mouth, there is too much quiet about these for the situation. Some other castings in zinc show the capabilities of that metal for this work. It admits of a fine bronze coating, and is cheap and durable. Baily's 'Eve' and another cast show the metal in its natural state.

The Great Painted Window, by G. Bertini, of Milan, is a very fine example of the art. "Dante and some of his ideas" form the story, and admirably has the artist toned his colours to the solemnity of the tale. Many of the tints, particularly the neutral tints, are new; and in many parts we discover colours which our glass-makers do not appear to employ. We are aware that the recent demand upon church decorators for windows, &c., of the mediæval style has led to the manufacture of glass of peculiar tones to imitate the effects, in many cases the result of time, but there is a religious gloom maintained in this Austrian manufacture, without any sacrifice of colour, which is its great merit.

There are two statues of Venus—one by C. A. Fraikin, and the other by J. J. Jaquet, and a Truth by Eugene Limonis, which are evidently copies from the life somewhat idealized. 'Achilles Shot in the Heel,' by Fraccazoli, is a finely executed statue; and the colossal statue of Godfrey de Bouillon, by Eugene Limonis, has an air of dignity about it, irrespective of size. Many other statues decorate the eastern nave; but our space will not allow us to do more than remark that many of them are fine works, and some few very objectionable. The colossal statue of Her Majesty in zinc, by the Vielle Montagne Company, is a fine mass of metal, and displays the applicability of zinc to works of art; and this, we presume, serves the purpose of the Company.

Monsieur Duccoquet, of Paris, has erected an organ in the eastern nave of considerable power, which professes to include many improvements—a pneumatic finger movement, and several newly invented stops; the longest pipe C C C is sixteen feet long.

Beyond this is a very beautiful vase in Egyptian alabaster; in front lay some pieces of artillery—may they long rest thus quietly as exemplifications of the arts of peace—may their powers never be tried in war. The Spanish Wine Jars, which are intended to be buried up to the neck, are curious examples of this kind of earthenware manufacture, as carried on in that classic district of La Mancha, and we believe in the very village home of Cervantes' Dulcinea.

The Great Diamond, the Koh-i-Noor, in its well-guarded case, is an object of much curiosity, and some disappointment. Few persons are acquainted with the value of diamonds of a large size, and hearing that this Oriental spoil was worth 2,000,000*l.* sterling, the idea of something brilliant, at all events as large as the egg of a goose, appears to have been the prevailing one.

Portraits of Her Majesty and Prince Albert, life size, on Sèvres' porcelain, by Ducluzeau and A. Bezanget, both of them after pictures by Winterhalter, are more remarkable as paintings on China than for any artistic merit. As the result of a process of repeated firing they are most successful; the colours are fine, and the execution of that high

class which has ever distinguished this royal pottery of France.

We have returned to Osler's Crystal Fountain, twenty-seven feet high, containing nearly four tons of glass, and valued at about 3000*l.* This work sufficiently proves the advantages of the removal of all restrictive duties, or inquisitorial annoyances, from the productions of industry. In our next we shall proceed westward.

#### ROYAL ACADEMY.

As the exemplar of the English school, the annual collection of the works of the academicians, associates, and pupils, exhibits practically a right tendency in correctness of taste and feeling for art, combined with a power of design and perfection of manipulation scarcely to be equalled, and certainly not surpassed by the artists of any other country. Although the present may not be remarkable for any *chef d'œuvre* of our eminent painters, and though some have been content to rest their fame on former labours, yet there are many noble productions of the rising men, and some excellent works by the established masters. Though there are no works with figures on the large scale, adopted by the old Italians and followed so much by the modern Germans, yet there are several which, in regard to intention, exhibit a true and exalted feeling, free from what might be called the sentimental Raffaelism of the German painters, and not inferior to them in the patient and intelligent study of detail, whether of still or moving life, at the same time with a good leaning towards the beauty and richness of colour and effect of the best epochs of Italian painting. This we say in reference to the works of Herbert, Eastlake, Cope, Poole, Elmore, Hook, &c., not forgetting the tendency of an opposite kind shown in the young Pre-Raffaëlle brethren, of whom we shall have more to say. In the great room 'A Falconer' guards the entrance, and a right merry handsome one he looks, in his richly-coloured velvet tunic. Excellent as his portraits are, we are always glad to see these well-studied figures by H. W. Pickersgill, R.A. But we stop at once, as if suddenly treading the cool polished pavement of 'The Church of St. Anne, at Bruges;' the eye follows the arches that spring so lightly and true to the roof, the figures seem to be moving stealthily along, some kneeling at their devotion, and through the dark screen of richly-carved work shines the high altar lit up by a gleam of sunshine; a cool grey tone pervades the picture that makes it look holy and retired from the world. Who could paint this but David Roberts? and it is one of his finest achievements. Near to this hangs a small picture by Creswick, of kindred sentiment, but one of Nature's retreats, 'Over the Hills and Far Away,' it is called; and one could almost sink into a reverie to the sound of the rushing brook while sitting on those mossy stones.

Who has not gloried over that most conceited, yet amusing, of autobiographies, Benvenuto Cellini's life and doings? Then here is a half-length of him holding a model, which he is explaining to his assistant; the head is fine in expression, but not purely coloured, and the hands are not those of a workman—they are far too theoretical; still there is a high motive in the picture which does credit to Mr. Hart, although his execution of it has not proved happy. Two quaint looking little girls, standing near a piano of ancient and spinette characteristics, with a rosary lying on it, are portraits of the artist's children, by Herbert. It is interesting in more respects than being by so eminent a painter; it tells of simplicity and truth in the young girls, and in the faithful rendering of every minute thread of carpet or filament of paper in the 'ornament for the fire-stove.' We had hoped that the admirers of the sort of quasi classical productions had all died out with poor old Howard; but here is a most elaborate affair about 'Ulysses, Calypso, and Penelope,' with a profusion of grapes and grottos, painted by T. Uwins, R.A. (35), a name we have often seen on better works—witness his Vineyards of Italy, so rich, sunny,

and full of nature. 'A Market Cart crossing a Brook' (55), the oft-told country episode of every landscape painter; and this leads us to remark of Mr. Lee's pictures in general this year, that there is less evidence of study in them than was usual with him; nature must be courted, or she will forsake her old haunts upon his canvas in those shady nooks, those slippery stones over which the crystal brook glides, or the fresh-ploughed furrows over which the sower walks so perseveringly, all which we well remember through his pencil. So to his picture (120), 'Figures at a Well,' the epithet "pretty" is most applicable. It is some time since we have been favoured with one of Mr. Maclise's large historical works; here we have one of unusual interest to us, as commemorating Caxton, the inventor of printing in England, showing a proof sheet of the book called 'the Game of Chesse' to Edward IV. To give himself scope for his favourite indulgence of still-life painting, the artist has introduced the designer, the illuminator, the wood-engraver, and the bookbinder, all at work together, with the compositors and pressmen; the interior is that of the Almonry at Westminster, and various personages of the time are with the monarch, giving the necessary variety of costume and countenance. Of the latter, however, our most facile painter and draughtsman is not liberal in variety; the same models seem to have lasted him ever since his first successes; a little less study upon the grain of the wood of the printing press, and more in the painting of the heads, would have been more worthy of his repute. Caxton's head is an exception; it is admirable, full of eager interest and consciousness of the importance of his pursuit, showing also the traces of anxious thought and midnight care bestowed upon his purpose. How clever, too, that peering workman, who steals a peep at the Royal visitor through the bars of the press. The fault we most see in the picture is the want of relief amongst the principal figures, which gives a look of crowding. The perfectly new look of everything in use, from the sponge that lies in the basin to the large press, is necessarily harsh and formal to the eye. It is a work of immense power, conception, and facility of execution, such as few could exercise; but whether these gifts are used in the most effective and classical way is, we think, a point for æsthetic critics in art. Mr. Dyce is one of the younger academicians, and this year attacks a subject that involves some of the greatest difficulties of his art—'King Lear and the Fool in the Storm.' Nothing could be more trying than to paint rage so close on madness in an old man without caricature: we think he has succeeded so far; but yet there wants that look of sorrow with which Lear must have said,—

"I tax not you, you elements, with unkindness."

The evidences of study throughout the picture are most satisfactory, although it must be regretted that it has led to a too close imitation of ugliness in the fool. The stormy landscape, with its bent and blasted trees, is a lesson to professed landscape painters; the sky is perhaps deficient in aerial character, but this may be excused; the flying drapery of the pitiable king, albeit somewhat too new and perfect, is skilfully drawn. King Lear in the storm is a subject that has often been chosen, and generally he has been represented in some forcible attitude, with a great display of muscular development; in the work before us, a truer aim is shown in making him sitting on the ground, half exhausted by his imaginary combat with the elements.

#### NATIONAL INSTITUTION OF FINE ARTS.

THE plan of the National Institution of Fine Arts (the Portland Gallery, in Regent Street,) is that of a certain number of proprietary members, with a president and treasurer, who have a right of selecting and admitting as members such artists as they think worthy, judging from the specimens of works submitted to them. Once elected as members, all are on equal terms. There are no arbitrary powers, no irresponsible dogmatism, no special privileges. Everybody has a right, according to the

space of wall for which he pays so much per foot, to send in his pictures, one of which must be placed on the line. It is apparent, therefore, that this Institution ensures to all its members a fair exhibition of their works. It is, moreover, the first exhibition which has secured a means to genius and talent of coming fairly before the public. Having become a member by virtue of pictures which obtained election, and having paid the required rent for the space occupied, there is no arbitrary rejection of works, no hiding in shady corners, thrusting close down to the floor, or mounting up to the ceiling. That many superior artists have often had to endure all this in the Royal Academy, everybody knows. But, be this as it may, we are glad to see an independent Institution, supported by such artists as R. S. Lauder (President of the Royal Scottish Academy), J. E. Lauder (his brother), R. R. M'lan, Miss M. Gillies, Sidney R. Percy, J. G. Middleton, Pasmore, Parker, Niemann, Williams, and others.

The 'Christ Walking on the Sea,' by R. S. Lauder (No. 61), is finely conceived. The figure of the Saviour seems really to walk upon an element in which he would sink, but that he is borne up by a miracle.

'The Highland Sword Dance,' by R. R. M'lan (No. 68), and the 'Highland Children going to School' (No. 219), by the same artist, are excellent in conception, design, and character.

'The Martyr of Antioch,' by Miss M. Gillies (No. 216), has a breadth of style, and a noble and unaffected power of expression, of a kind the rarest of all things to meet with in these days.

'The Edict of Leo, the Iconoclast,' by J. E. Lauder (No. 43), is very fine. The principal figure of the woman is a triumph of passionate action and expression.

'The Swing,' by W. Underhill (No. 21), is a studiously dirty imitation of Etty. The colours appear to have been mixed with soot, or smutted afterwards by some process equally novel and absurd.

'Venus at the Fount,' by the Rev. E. P. Owen, (No. 134), is a smeary imitation of the mannerism of Turner. The colours are all in a fog.

'Christ Denied by Peter,' by R. S. Lauder (No. 194), is very fine indeed. The intellectuality, the deep feeling, and the expression are of the highest order.

'The Bath' (No. 5) is a reality of that kind that should hardly be exhibited. But there is another of the same kind far worse. No. 190, 'The Bather,' is literally a very fat, vulgar cook, who is about to take a bath after the dinner has all been served up. It is an abominable reality.

'A Looking-glass Reflection,' by P. H. Parker (No. 231), is excellent for its conception, humour, and truthful execution.

'Dorothea,' by J. G. Middleton (No. 263), strikes us as being too much like a picture of a pair of beautiful legs. The face is rather silly. Still we must admit that, as a whole, the picture is extremely pleasing.

'Portrait of a Lady,' by Miss M. Gillies (No. 339), is one of those large and elegant miniatures which, for excellence in style and expression, places this artist among the very first of our portrait painters.

'Flemish Mother and Child,' by D. W. Deane (No. 266), is the prettiest and most truthful picture of humble life we have seen for a long time.

'The Lady of Shallott,' by R. S. Lauder (No. 256), is a lovely picture. It is not Tennyson's Lady of Shallott, but it is a sweet romantic girl in a similar position of enchantment.

'The Summer Storm Clearing Off,' by Sidney R. Percy (No. 250), is a noble production.

There are several pictures in what has been called the pre-Raphael style, which display a considerable degree of perverse genius.

In the Water-Colour room there are some very good landscapes, forest scenes, and coast scenes. E. J. Niemann and the brothers Williams deserve especial notice; while for design, character, and the power of telling a pathetic story, the 'Sketches from the Ballad of Auld Robin Gray' are sure to

attract general attention. N. Feilding, W. H. Cope, and G. M. Greig, are also worthy of great praise.

A word of warning. The rock on which this Institution may split, is the too hasty and indiscriminate admission of members; the number of very inferior pictures shows this. Perhaps, at first, such an injury was hardly to be avoided; but let the Institution beware before it is too late.

#### VARIETIES.

The Royal Academy Dinner was attended on Saturday last by an unusual assemblage of rank and talent. The following is from the speech of H.R.H. Prince Albert, communicated to *The Times* by a correspondent:—"The production of all works in art or poetry requires, in their conception or execution, not only an exercise of the intellect, skill, and patience, but particularly a concurrent warmth of feeling, and a free flow of imagination. This renders them most tender plants, which will thrive only in an atmosphere calculated to maintain that warmth, and that atmosphere is one of kindness—kindness towards the artist personally, as well as towards his production. An unkind word of criticism passes like a cold blast over their tender shoots, and shrinks them up, checking the flow of the sap which was rising to produce, perhaps, multitudes of flowers and fruit. But still criticism is absolutely necessary to the development of art, and the injudicious praise of an inferior work becomes an insult to superior genius. In this respect our times are peculiarly unfavourable when compared with those when Madonnas were painted in the seclusion of convents; for we have now, on the one hand, the eager competition of a vast array of artists of every degree of talent and skill, and, on the other, as judge, a great public, for the greater part wholly uneducated in art; and this led by professional writers, who often strive to impress the public with a great idea of their own artistic knowledge, by the merciless manner in which they treat works which cost those who produced them the highest efforts of mind and feeling. The works of art, by being publicly exhibited and offered for sale, are becoming articles of trade, following as such the unreasoning laws of markets and fashion, and public, and even private, patronage is swayed by their tyrannical influence. It is, then, to an institution like this, gentlemen, that we must look for a counterpoise to these evils. Here young artists are educated and taught the mysteries of their profession; those who have distinguished themselves, and given proof of their talent and power, receive a badge of acknowledgment from their professional brethren by being elected associates of the Academy, and are at last, after long toil and continued exertion, received into a select aristocracy of a limited number, and shielded in any further struggle by their well-established reputation, of which the letters 'R.A.' attached to their names give a pledge to the public. If this body is often assailed from without, it shares only the fate of every aristocracy; if more than another, this only proves that it is even more difficult to sustain an aristocracy of merit than one of birth or of wealth, and may serve as an useful check upon yourselves, when tempted at your elections to let personal predilections compete with real merit. Of one thing, however, you may rest assured, and that is the continued favour of the Crown. The same feelings which actuated George III. in founding this institution still actuate the Crown in continuing to it its patronage and support, recognising in you a constitutional link, as it were, between the Crown itself and the artistic body. And when I look at the assemblage of guests at this table, I may infer that the Crown does not stand alone in this respect, but that those feelings are shared also by the great and noble in the land. May the Academy long flourish and continue its career of usefulness."

The Sketching Society.—Mr. Hogarth, of No. 5, Haymarket, has on view a collection of sketches, about 250 in number, each of which, being merely the work of a couple of hours, is a production of merit. They are chiefly from the pencils of

Stanfield, Leslie, Partridge, Uwins, and the two Chalons, and are chiefly interesting, as showing the different interpretations given to the same subject by different artists. Thus, whilst A. Chalon illustrates 'A Fall' by a falling angel, Stanfield illustrates it by a boy tumbling on the ice, and a midshipman falling *en deshabelle* out of his hammock through the cord of one end of it becoming unloosed; and Leslie, by a scene of the fall of Cardinal Wolsey, from Henry VIII.—"Read o'er this, and after, this—and then to breakfast with what appetite you may." For the subject 'A Wild-geese Chase,' Chalon has a humorous sketch of a boy with a salt-box endeavouring to bait the tails of a flight of geese; and Stanfield, a capital figure of an old gentleman plunging into his pockets after a pair of spectacles, which are comically raised upon his forehead. Among the illustrations of 'A Hoax' is a gem by Edwin Landseer, which would as well serve for 'Art and Nature.' A boy is endeavouring to set a dog at a huge toy lion on four wheels, the woodenness of which, contrasted with the instinctive halt of the dog before the doubtful reality of its lifeless adversary, is marvellously touched. The subject of 'Elevation,' commanded by Her Majesty for a set of sketches, is finely treated by Uwins in the 'Raising of the Serpent,' and by Partridge in the 'Elevation of the Cross.' There are some capital *imitations of Ancient and Modern Masters*, and for *Anecdotes of British Painters*, Partridge illustrates 'Blake, when dying, making a sketch of his weeping wife,' Stump has 'Gainsborough's first sight of the young lady who afterwards became his wife,' Uwins has 'Barry studying the head-dress of Italian peasant women,' Leslie has 'West obtaining his colours from the American Indians,' and Chalon has 'Gainsborough enjoying an air on the violin, for which he paid with a picture.'

Private Picture Galleries.—The Marquis of Westminster stated at the Royal Academy dinner that his gallery was open every Thursday to those who desired to view it; and Mr. C. Greville informs the public, in a letter to the Editor of *The Times*, that his brother-in-law, the Earl of Ellesmere, being anxious that foreigners and others should have an opportunity of seeing his renowned collection of paintings, has directed the unfinished gallery and adjoining rooms of Bridgewater House to be temporarily arranged for the purpose.

Her Majesty's Theatre.—The new opera of *Le Tre Nozze*, by Signor Alary, was produced on Thursday, with an amount of success for which the composer is largely indebted to the performers and the management. We were more delighted with the opera than with the music. It contains some excellent concerted pieces, but there are few solos, and the accompaniments are much too loud for the voices. Madame Sontag had no opportunity of exhibiting her florid powers of vocalization until she came to the repetition of a polka tune at the finale, which she sang with variations in the most exquisite and perfect manner. A dust with Lablache, in which she endeavours to instruct her portly lover in the arts of singing, dancing, and courting, met with prodigious applause. It is, however, much in the style of the celebrated duet in *Il Matrimonio Segreto*. Middle. Ida Bertrand sang the part of the *Marchesa* in excellent taste, and Signor Gardoni gave a successful impersonation of the fortunate lover. Signor Ferranti, who made his *débüt* in the character of *Oricon*, showed considerable powers for buffo singing, particularly in his delivery of the recitative. The opera is exceedingly well put upon the stage. The first scene, representing a Neapolitan fair, with punchinellos and wild-beast shows, is full of life and bustle, while the courtly drawing-rooms and dresses of the subsequent acts are in the very best taste. *Le Tre Nozze* will be repeated this evening. On Thursday, the great masterpiece of the lyrical drama, *Don Giovanni*, will be performed. Lablache will of course sustain the part of *Leporella*, and Madame Sontag that of *Zerlina*. The other parts will be filled by Fiorentini, Guiliani, Calzolari, and Colletti. The 'Minuet' and the 'Zarabanda' will be executed by Carlotta Grisi and Amalia Ferraris.

**Royal Italian Opera.**—The chief attraction at this house during the past week has been the performance of Rossini's *La Donna del Lago*. With the united powers of Grisi, Angri, Mario, Tambrlik, and others, with the gorgeous accompaniments of highland dresses and scenery, it could not fail to be an acceptable and delightful *morceau*.

**Haymarket Theatre.**—The production of a new comedy, by Mr. Douglas Jerrold, is an important event in this undramatic age. *Retired from Business* is a play intended to show up the foibles of certain tradesmen, who, having done well in the world, are emulous of the manners and polished graces of the higher classes. They moreover differ among themselves. The wholesale tradesmen, or hillocrats, object to mix with the retail, or tillocrats. "Raw wool doesn't speak to halfpenny ball of worsted, tallow in the cask looks down upon sixes in the pound, and pig-iron turns up his nose at tenpenny nails." As in all Mr. Jerrold's writings, the author presses hard upon the truth, and a little beyond it. Society, like the natural world, has its types of form and fashion, which cannot intermingle without alloy or ridicule. These are nature's handiwork, and the misfortunes of the gentility-aping chandler raise a heartier laugh than the levelling of social distinctions. The comedy is deficient in construction. The interest of the spectator is wholly sustained by epigrammatic flashes of wit in the dialogue. When these halt the thread of the piece is in momentary danger of being snapped. Mr. Wallack's character of the retired sailor is the most genuine life-like impersonation in the piece. He is every inch a sailor. Mr. Webster's gentlemanly representation of the retired captain is brought in skilful apposition with it, and Miss Reynolds performs the part of his niece with tenderness and pathos. Mr. Buckstone's highly-finished performance of the army-tailor is, to our taste, one of the best things that he has done for years. Relieved of the trash of farce and its concomitant absurdities of dress and grimace, he proves himself an actor in the highest acceptance of the term. The retired pawnbroker finds an able representative in Mr. Selby; and Miss Romer is very efficient. Mrs. Fitzwilliam, as a sentimental youth, does very well what she has to do, but it would be all the more acceptable if there were less. The play is of very unequal merit on the whole, for whilst it cannot fail to be listened to with interest, it will be remembered with disappointment.

**St. James's Theatre.**—The French Plays continue to be attended with crowded and elegant audiences. The favourite plays are *Une Bataille de Dames* and *Il faut qu'une porte, soit ouverte ou fermée*, performed with a degree of refinement which, as an ensemble, is unknown upon the English stage. Professor Anderson continues to display his wondrous powers of magic on the alternate nights.

**Mr. Downton, the Comedian**, who undoubtedly in some characters was without a rival, was born at Exeter in 1763; consequently he was in his eighty-eighth year. At the age of sixteen he was articulated to an architect, but having performed *Carlos* in the *Revenge*, at a private theatre, with good success, he was induced to relinquish building substantial castles to erect certain ones in the air, and joined a strolling company at Ashburton. He was subsequently engaged by Mr. Hughes, manager of the Plymouth theatre. "D. G.," the critic of Cumberland's edition of plays, states that Downton, after having made the ubiquitous grand tour, returned to Exeter and performed *Macbeth*, *Romeo*, and the usual round of first-rate tragic characters, for, like some of our capital comedians, his original addresses were paid to Melpomene. It is but just to state that in these representations he evinced much good sense and feeling, and if he rose not to pre-eminence he descended not to mediocrity. *Shera*, in Cumberland's comedy of the *Jew*, had long been a favourite part of Bannister's—Elliston had also marked it for his own—Mr. Downton stepped into the field, and without taking the laurel from either, honourably shared it with both. His first appearance at Drury-lane was on the 10th of October, 1796, in this difficult character. He was hailed as a genuine actor, and crowned

with applause. In 1805 he was engaged at the Haymarket Theatre, and on the 15th of August in that year he revived for his benefit the warm-weather tragedy of the *Tailors*, which produced that memorable *fracas* between the "dungs" and the "flints," and ended in the committal of three dozen and odd, and one rebellious carver and gilder, to the watchhouse. The principal rôles in the burlesque were sustained by Downton, Mathews, Liston, and Mrs. Gibbs, as *Francisco*, *Abrahamides*, *Zachariades*, and *Tittilinda*. The great success of *Tom Thumb*, in which Mr. Downton played *King Arthur* very humorously, stimulated him to this attempt. His two principal Shakspearian characters were *Sir John Falstaff* and *Dogberry*. As *Dr. Cantwell* in the *Hypocrite* he was inimitable. His other best parts were *Sir Anthony Absolute* and *Major Sturgeon*. With the proceeds of his farewell benefit at Her Majesty's Theatre a few years since, an annuity was purchased, on which he lived to a "fine green old age," happy in the bosom of his family and a large circle of professional and private friends.—*The Times*.

**The New Violoncellist from Munich.**—Herr Menter, upon whom no small amount of laudation has been pre-bestowed, has played at Mr. Ella's extra concert, and again at Herr Molique's on Wednesday. He possesses extraordinary facility in the mechanical use of his instrument, with great power; but in delicacy of expression, in the treatment of cantabile and richness of tone, he must yield the palm to the Italian artist, Piatti. It was exceedingly interesting to hear these two rivals in the same duet, at Molique's concert. The trial confirmed the opinion of their merits which we had formed while listening to Herr Menter's first performance at Mr. Ella's union.

**Festival to Foreign Sculptors.**—The dinner to be given by the British sculptors to Professor Kiss and the Foreign sculptors, is fixed for Monday, at the Thatched House Tavern. The President of the Royal Academy will take the Chair.

**Diorama of the Holy Land.**—A series of views of Jerusalem and other localities of Holy Writ, painted by Mr. Beverley, from sketches made on the spot by Mr. W. H. Bartlett. The geography of Scripture is an extremely interesting subject for dioramic illustration, and the renown which the painter has acquired for his unrivalled scenes at the Lyceum Theatre is a guarantee for its spirit and fidelity.

**Royal Society.**—The first *soirée* of the President was fully attended on Saturday evening last, notwithstanding that many eminent members were detained by the Royal Academy dinner. Dr. Mantell exhibited his valuable bird, *Notornis*, from New Zealand, and Dr. Wallich an interesting plaster cast of the bust of Professor Oersted, by Bissen, received by him the same morning from Copenhagen.

**Geological Society.**—April 30.—Sir C. Lyell described slabs of shale and sandstone, contemporaneous with the formation of the coal-measures, bearing on their surfaces pittings and markings perfectly corresponding to such appearances as are produced at the present day on sea-shores by showers of rain and hail, rippling of water, crawling of worms and crabs, feet of reptiles, birds, and other animals, and the cracking of dried clay. Hence we may learn that in the ancient periods of the earth's history, similar meteorological conditions existed to those now observed, and that there were extensive sea-beaches, whose tides rose and fell under the joint influence of the sun and moon, as at the present day. Mr. Logan and Professor Owen also described the track of an animal on a slab of sandstone from Canada, that was of considerable interest, on account of the fact of the sandstone belonging to one of the very oldest rock deposits (Potsdam sandstone). The Professor was enabled to arrive at the conclusion, that the animal which left this trail on the ancient sandy sea-shore was a tortoise, and belonged to one of the families that affect fresh or brackish water.

**Arctic Expeditions.**—We understand that Commander Pullen has returned to the Mackenzie,

after an unsuccessful attempt to reach Cape Bathurst, and to penetrate to the north of Banks's Land.

**Meteors.**—At Lardabourg, in Calabria, a barn has lately been set on fire by a meteor. According to Professor Tosti, this is only the second instance on record of such a phenomenon; he refers to the other case, in which a beggar had taken refuge in the barn which was burnt, and was accused of having set fire to it. He would have been condemned had not the Abbé Nollet examined the place and discovered the aerolite amongst the rubbish. This occurred at Captieux, near Bagas, France, in 1759.

**Portrait of Joseph Paxton, Esq.**—A very excellent likeness of the crystal hero, picturesque in treatment, and deserving a place in every hot-house and conservatory.

**Coaching at Oxford.**—The Vice-Chancellor promulgates a most stringent statute against the use of carriages by the students, "Quod scholares omnes ab usu vehiculorum quibus inveni solent ipsi aurigantes, quocunque nomine dicta sint prorsus absteineant."

**University of London.**—The annual meeting for conferring degrees and presentation of honours and prizes was held in the new library of University College on Wednesday, the Chancellor, the Earl of Burlington, in the chair. The registrar read the report, which stated that the Queen had been pleased to place New College, London, in connexion with the University, and that 190 candidates had matriculated during the past year. The names of the prizemen and the honours obtained may be seen in the 'University Calendar,' lately published.

**The St. Ann's Society** held their annual dinner on Wednesday, at the London Tavern, the Hon. E. Stanley, M.P., presiding. The report shows a prospering state of things in this excellent institution; the whole of the debt has been paid off, and new school-rooms built; the number of children in the asylum had been doubled, and the Society had funded 12,000*l.* During the evening upwards of 1500*l.* was added to the funds.

#### LITERARY AND SCIENTIFIC MEETINGS FOR THE ENSUING WEEK.

**Monday.**—Geographical, 8½ p.m.—(Captain R. Strachey, H.E.I.C.S., on the Sources of the Sutledge and the Indus.)

**Tuesday.**—Medical and Chirurgical, 8½ p.m.—Civil Engineers, 8 p.m.—Zoological, 9 p.m.—Syro-Egyptian, 7½ p.m.

**Wednesday.**—Geological, 8½ p.m.—(Sir R. I. Murchison on the Angular Flint Debris of the south-east of England; and on its distribution within and without the Wealden.—S. Mackie, Esq., on a Deposit containing Fossil Mammalia at Folkestone.)—Graphic, 8 p.m.—Literary Fund, 3 p.m.

**Thursday.**—Royal, 8½ p.m.—Antiquaries, 8 p.m.

**Friday.**—Royal Institution, 8½ p.m.—(Captain W. H. Shippard on Central America and the Ship Canal.)

**Saturday.**—Asiatic, 2 p.m.—Medical, 8 p.m.

#### TO CORRESPONDENTS.

J. D., S. P., L. L. B., J. E., received.

#### EXHIBITION.—HER MAJESTY'S PICTURES

of the INTERIOR of the CRYSTAL PALACE, by JOSEPH NASH, Esq.—Messrs. DICKINSON having received her Majesty's gracious permission to publish Four Plates from these authentic Drawings, purchased by her Majesty, and which will be put on stone by Mr. Nash, beg to announce that the ORIGINAL DRAWINGS will be ON VIEW at their Establishment on Monday, the 19th inst.—Dickinson and Co., publishers to the Queen, 114, New Bond Street.

#### CHEAP FOREIGN BOOKS.

**WILLIAMS and NORGATE'S CATALOGUES** of SECOND-HAND BOOKS, each 1 stamp.

A. THEOLOGY.  
B. CLASSICS—Philology, Archaeology, Ancient History, Roman Law.  
C. SCIENTIFIC BOOKS—Medicine, Anatomy, Chemistry, Natural History, and Philosophy.

14, Henrietta Street, Covent Garden.

This day is published, price 1*s.*

**THE ELEMENTS of PERSPECTIVE, illustrated** by numerous Examples and Diagrams. By AARON PEN-LEY, Professor of Drawing and Perspective to the Hon. East India Company's Military College at Addiscombe. Author of a "System of Water Colour Painting," and Member of the New Society of Painters in Water Colours.

London: Winsor and Newton, 39, Rathbone Place.

THE VERY CHOICE AND WELL SELECTED COLLECTION OF PAINTINGS OF THE ENGLISH SCHOOL, OF G. T. ANDREWS, Esq., of York.

**MESSRS. CHRISTIE AND MANSON** respectfully give notice, that they will **SELL** by AUCTION, at their Great Room, 8, King Street, St. James's Square, on Saturday, May 31, at One precisely, the entire and very important Collection of MODERN ENGLISH PICTURES, formed with great taste and expense, by G. T. ANDREWS, Esq., of York, comprising, among many other charming works of ETY, R.A., the celebrated subjects of 'The Graces,' 'Robinson Crusoe,' 'Venus in the Greenwood Bower,' 'The Bather,' 'The Toilet,' 'Somnolency,' &c. &c., and beautiful examples of the following favourite Artists:—Lee, R.A.; Cooper, A.R.A.; Collins, R.A.; Creswick, R.A.; Newton, R.A.; Leslie, R.A.; Linnell, Müller, Frith, A.R.A.; Hurlstone, Redgrave, R.A.; Webster, R.A.; Sir D. Wilkie, J. D. Harding, Pyne, &c. &c. May be viewed three days preceding, and Catalogues had.

THE FINE AND IMPORTANT GALLERY OF PICTURES OF MATTHEW ANDERSON, Esq.

**MESSRS. CHRISTIE & MANSON** respectfully give notice that they will **SELL** by AUCTION, at their Great Room, King-street, St. James's-square, on FRIDAY, June 6, and following days, at One precisely, the very CHOICE and VALUABLE COLLECTION of Dutch, Flemish, Italian, and some Spanish and English PICTURES of the highest class, selected with good taste and judgment, during upwards of twenty years, by MATTHEW ANDERSON, Esq., of Jesmond, Newcastle-upon Tyne; among them will be found a grand Landscape, by Hobbema, and two others of fine quality, a beautiful example by P. Wouvermans—the Incendiary and Plundering Scene, from the Van Beuzel Gallery—an Entrance to a Chateau, from the Van Pot collection—a Horse Fair and other choice specimens—a magnificent Landscape, by Ruysdael, with Figures by Wouvermans—Banditti Attacking a Baggage Waggon, and other fine and important examples—a grand Interior, by Teniers, with numerous Figures playing of Dice—a Party dancing near a Chateau, two Marriage Feasts, and others of choice quality—a fine Wynant's View in a Park, and other fine specimens—a grand specimen of A. Cuypp—a Skirmish of Cavalry, and other choice examples—a magnificent Landscape, by Claude—View of Tivoli, with the Temple of the Sibyl, and other fine examples—a St. Francis, by Murillo, called the Pearl, and a Salvator Mundi of fine quality—two magnificent Landscapes, by Berghem, and other examples—a grand Portrait, by Rembrandt, of J. C. Sylvius, and a Portrait of himself—a grand and magnificent View of Venice, by Canaletti, from Lord Spencer Churchill's collection, and other fine specimens—a grand Rocky Landscape, by Both, from Lord Northwick's collection, and other choice specimens—a Sick Chamber, by J. Steen, of very choice quality, and many other fine examples of the most favourite Masters of the different Schools.

The above are all acknowledged to be choice and fine specimens of the different Schools.

May be viewed two days preceding, and Catalogues had.

**NOTICE.—MR. CLAUDET'S NEW DAGUER-RETYPE ESTABLISHMENT**, 107, REGENT STREET, will be opened very shortly, but, until complete, Portraits will be taken as usual, at 18, King William Street, Strand, and Colosseum, Regent's Park. Mr. CLAUDET'S Specimens at the Great Exhibition are placed Class 10, No. 208, North-west Upper Gallery, near the Great Organ.

**REEVE AND NICHOLS, PRINTERS AND LITHOGRAPHERS**, execute every description of work connected with Letterpress and Lithography, in the best style, and at moderate charges. Illustrations of subjects in Natural History, Geology, Anatomy, Engineering, Architecture, &c., lithographed from Nature or from Drawings, by Artists conversant with the various branches of science, and printed in black or colours. Landscapes, Views, Portraits, &c., completed for publication with artistic correctness from sketches however imperfect, and printed with one or more tints. Microscopic details, Maps, Plans, Sections, Writings, &c., engraved on Stone according to the method adopted in Germany, and printed with an effect little inferior to Steel.

N.B.—Estimates given for printing and lithography on the most reasonable scale.

5, Heathcock Court, Strand.

**CITY OF LONDON LIFE ASSURANCE SOCIETY**, 2, ROYAL EXCHANGE BUILDINGS.

Actuary—G. J. FARRANCE, Esq., F.I.A. Prospectuses with Proposals for INDISPUTABLE POLICIES, &c., may be obtained from E. F. LEES, Secretary.

**THE YORKSHIRE FIRE AND LIFE INSURANCE COMPANY**, Established at York, 1824, and empowered by Act of Parliament—Capital £500,000.

TRUSTEES. LORD WENLOCK, Esq., Esrick Park. G. L. THOMPSON, Esq., Sheriff-Hutton Park. ROBERT SWANN, Esq., York.

Bankers—Messrs. SWANN, CLOUGH, and Co., York. Actuary and Sec.—Mr. W. L. NEWMAN, York.

The attention of the Public is particularly called to the terms of this Company for LIFE INSURANCES, and to the distinction which is made between MALE and FEMALE Lives.

Extract from the Table of Premiums for insuring £100.

Age next birth-day.	MALE.	FEMALE.	Age next birth-day.	MALE.	FEMALE.
Whole Life Premiums.	£ s. d.	£ s. d.	Whole Life Premiums.	£ s. d.	£ s. d.
10	1 7 6	1 3 4	46	3 11 6	3 3 2
13	1 9 3	1 7 0	50	4 1 9	3 13 3
16	1 11 3	1 8 10	53	4 11 6	4 2 6
20	1 14 4	1 11 6	56	5 4 0	4 11 0
23	1 17 0	1 13 8	60	6 6 0	5 12 6
26	2 0 3	1 16 2	63	7 4 0	6 9 6
30	2 5 0	1 19 9	66	8 4 0	7 10 8
33	2 8 6	2 2 10	70	10 0 4	9 7 6
36	2 13 0	2 6 4	73	11 16 2	11 2 6
40	2 19 9	2 12 0	76	13 1 9	13 1 9
43	3 3 3	2 17 2	80		15 12 10

\* EXAMPLE.—A Gentleman whose age does not exceed 30, may insure £1000, payable on his decease, for an annual payment of £2 10s.; and a Lady of the same age can secure the same sum, for an annual payment of £19 17s. 6d.

Prospectuses with the rates of premium for the intermediate ages, and every information, may be had at the Head Office in York, or of any of the Agents.

**FIRE INSURANCES** Are also effected by this Company, on the most moderate terms. Agents are wanted in those Towns where no appointments have been made. Applications to be made to Mr. W. L. NEWMAN, Actuary and Secretary, York, or to

MR. HENRY DINSDALE, 12, Wellington Street, Strand, Agent for London.

UNDER THE ESPECIAL PATRONAGE OF HER MOST GRACIOUS MAJESTY THE QUEEN, AND FIELD MARSHAL HIS ROYAL HIGHNESS PRINCE ALBERT, K.G., K.T., K.P., G.C.B., and G.C.M.G.

**THE ROYAL NAVAL, MILITARY, AND EAST INDIA LIFE ASSURANCE SOCIETY**, Established A.D. 1837, for GENERAL ASSURANCE ON LIVES, 13, WATERLOO PLACE, PALE MALL, LONDON.

DIRECTORS. Colonel Sir FREDERICK SMITH, K.H., F.R.S., R.E., Chairman. JAMES FREDERICK NUGENT DANIELL, Esq., Deputy-Chairman. Admiral the Right Hon. Sir G. Cockburn, G.C.B. Major-General Sir J. Cockburn, Bt., G.C.H. General Sir Thomas Bradford, G.C.B., G.C.H. Lieut.-General Sir J. Gardiner, K.C.B. Major-General Sir Hew D. Ross, K.C.B., R.A. Captain Sir George Back, R.N., F.R.S. Major-General Taylor, C.B., E.I.C.S.

BANKERS—Messrs. Coutts and Co., 59, Strand. PHYSICIAN—Sir Chas. Fergusson Forbes, M.D., K.C.H., F.L.S. COUNSELL—J. Measure, Esq., 4, Serle Street, Lincoln's-Inn Fields. SOLICITOR—Stephen Garrard, Esq., 13, Suffolk St., Pall-Mall East. ACTUARY—John Finlaison, Esq., the Government Calculator, and President of the Institute of Actuaries.

Assurances are granted upon the lives of persons in every profession and station in life, and for every part of the world, with the exception of the Western Coast of Africa within the Tropics. The Rates of Premiums are constructed upon Sound Principles with reference to every Colony, and, by payment of a moderate addition to the Home Premium, in case of increase of risk, persons assured in this office may change from one climate to another, without forfeiting their Policies.

FOUR-FIFTHS OF THE PROFITS are divided amongst the Assured. JOSEPH CARTWRIGHT BRITTELL, Secretary.

**THE GENERAL LIFE AND FIRE ASSURANCE COMPANY**, Established 1837.—Empowered by Special Acts of Parliament.—62, King William Street, London; and 21, St. David Street, Edinburgh.

Capital, One Million.

DIRECTORS. George Bousfield, Esq. Thomas Challis, Esq., Ald. Jacob George Cope, Esq. John Dixon, Esq. Joseph Fletcher, Esq. Richard Hollier, Esq. Charles Hindley, Esq., M.P. Thomas Piper, Esq. Thomas B. Simpson, Esq. Hon. C. P. Villiers, M.P. John Wilks, Esq. Edward Wilson, Esq.

AUDITORS. Joseph Dawson, Esq. William Hunter, jun., Esq. George Meek, Esq.

SECRETARY—Thomas Price, LL.D. ACTUARY—David Oughton, Esq. SOLICITOR—Stephen Walters, Esq.

Annual Premiums for the Assurance of £100, payable at Death.

25	30	35	40	45
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
1 16 3	2 1 3	2 7 8	2 15 7	3 6 0

The following are amongst the distinctive features of the Company:—

I. Entire freedom of the Assured from responsibility, and exemption from the mutual liabilities of partnership.

II. Payment of Claims guaranteed by a Capital of One Million.

In the Life Department.—1. Assurances are effected on Participating and Non-Participating Tables, on Ascending and Descending Scales, for short periods, and by Policies payable at the ages of 65, 60, 55, or 50, or previously in the event of death.

2. Premiums paid annually, half-yearly, or quarterly, in a limited number of payments, in one sum, or on increasing or decreasing scales.

3. Policies on the participating scale immediately interested in the profits of the Company.

4. The age of the assured admitted, on satisfactory evidence being presented.

5. Policies assigned as security not forfeited by duelling, suicide, or the execution of judicial sentences.

In the Fire Department.—Houses, Furniture, Stock in Trade, Mills, Merchandise, Shipping in Docks, Rent, and Risks of all descriptions, insured at moderate rates.

Loans from £100 to £1000 advanced on personal security, and the deposit of a life policy to be effected by the borrower.

A liberal commission allowed to Solicitors, Auctioneers, and Surveyors.

**LONDON ASSURANCE CORPORATION.**

Established by Royal Charter in the Reign of King George I., A.D. 1720, for LIFE, FIRE, AND MARINE INSURANCES.

HEAD-OFFICE,—No. 7, ROYAL EXCHANGE. BRANCH-OFFICE,—No. 10, REGENT STREET.

ACTUARY—PETER HARDY, Esq., F.R.S. This CORPORATION has effected Assurances on Lives for a period of ONE HUNDRED and THIRTY YEARS.

FIRE INSURANCES effected at Moderate Rates upon every description of Property.

MARINE INSURANCES at the Current Premiums of the day. JOHN LAURENCE, Secretary.

PROTESTANT ASSOCIATION.

**THE ANNUAL MEETING OF THE SUBSCRIBERS AND FRIENDS OF THE PROTESTANT ASSOCIATION** will be held (N.B.) in the Large Hall, EXETER HALL, on WEDNESDAY, May 14, 1851. The Right Hon. the Earl of WILCHESHA will take the Chair at Twelve o'clock. The Rev. Hugh Stowell, J. P. Plumtree, Esq., M.P., Rev. G. Croly, LL.D., Rev. T. Nolan, Rev. C. Prest, and others, will address the Meeting.

The Annual Sermon will be preached (N.B.) on Tuesday Evening, May 13, in ST. JOHN'S CHAPEL, Bedford-row, by the Rev. HUGH STOWELL, A.M., Hon. Canon of Chester. Service to commence at Seven o'clock.

JAMES LORD, Chairman of Committee. Tickets of Admission may be obtained at Messrs. Seeley's, Fleet Street and Hanover Street; Hatchard's, Piccadilly; Nisbet's, Berners Street; Dalton's, Cockspur Street; Jackson's, Islington Green; Shaw's, Southampton Row; Rivington's, St. Paul's Churchyard, and at the Office of the Association, 6, Serjeant's Inn, Fleet Street.

May 6, 1851.

**NUMBER ONE, ST. PAUL'S CHURCHYARD.**

GREAT REDUCTION in the PRICE of COFFEE. Few propositions that have been made of late years by Chancellors of the Exchequer met with more general approbation than that afforded to the proposition made on the 17th February last by Sir Charles Wood, and again on April 4, and which has since been carried into effect.

Hitherto the Duties on Coffee have been as under:

In the year	On Foreign.	On E. Indian.	On Colonial.
1820 to 1821 the duty was 2s. 6d.	1s. 6d.	1s. 6d.	1s. 6d.
1825 to 1834 " " 1s. 3d.	0s. 9d.	0s. 9d.	0s. 9d.
1835 to 1841 " " 1s. 3d.	Not prod. of British India.	0s. 9d.	0s. 6d.
1842 to 1843 " " 0s. 8d.	On prod. of Brit. possessions.	0s. 4d.	0s. 4d.
1844 to 1850 " " 0s. 6d.	0s. 4d.	0s. 4d.	0s. 4d.
Present duty " " 0s. 3d.	0s. 3d.	0s. 3d.	0s. 3d.

As instances of the reduction that DAKIN and COMPANY are enabled to carry out, the following may suffice:

Former Price.	s. d.	Now reduced to s. d.
Native Ceylon Coffee . . . 1 0		0 10 per lb.
Plantation ditto ditto . . . 1 2		1 1 "
Finest Costa Rica do . . . 1 6		1 3 "
Most Choice Mocha do . . . 2 0		1 9 "

DAKIN and COMPANY feel great pleasure in again being the means of affording to consumers the full benefit of the liberal intentions of the Chancellor of the Exchequer in reducing the duty on Coffee.

DAKIN and COMPANY, Tea Merchants and Patentees for Roasting Coffee in Silver Cylinders, No. 1, St. Paul's Churchyard, April 19, 1851.

**THE EQUALIZATION OF THE COFFEE DUTIES.**

On the 16th April, a Treasury order authorized "that in future the duty receivable on all descriptions of Coffee should be 3d. per pound and no more."

This is an epoch in the annals of Coffee which is likely, at no distant day, to augment immensely its consumption in these kingdoms.

Coffee was formerly esteemed a rare luxury, and was so expensive at the commencement of the present century as to be only within the reach of the affluent classes.

The reduction of the Coffee duties has been held by many statesmen to be the successful illustration of a system which, by removing the almost prohibitory customs of a war period, has tended to increase the revenue by encouraging consumption, and thus diffusing comforts and luxuries among the great body of the people.

The present equalizing of duties will eventually introduce us to many of the choicer sorts of foreign growth, which hitherto have been purchased solely by the Italians, the Germans, the French, the Spaniards, and the Americans. The field of enterprise is thus greatly widened; and we hope, by renewed exertions, to find them crowned by increased satisfaction among our customers, and a vastly augmented sale of this popular beverage.

The price of the finest quality of Coffee is now within the reach of every housekeeper, and undoubtedly the best descriptions are not only the most palatable, but unquestionably the cheapest. Our solicitude will be directed to the selection of sound, rich, and superior parcels, having long been celebrated for a close attention to the excellence of Coffee.

Price Lists forwarded on application, post free. SIDNEY, WELLS, and MANDUELL, No. 8, Ludgate-hill. Tea and Coffee Merchants.

**ZOOLOGICAL GARDENS, REGENT'S PARK.**

AN ELEPHANT CALF and its Mother have been added to the Collection, and are EXHIBITED DAILY, together with the HIPPOPOTAMUS, presented by His Highness the Viceroy of Egypt. The Band of the First Life Guards will perform, by permission of Col. Hall, at Four o'clock on Saturday, May 10, and on every succeeding Saturday until further notice. ADMISSION 6d. ON MONDAYS 6d.

**DECORATIVE PAINTING.—Mr. FREDERICK SANG**, from the ROYAL ACADEMY OF MUNICH, Decorative Artist in Fresco, and all other manners of Painting, whose works may be seen in the principal Public Buildings of the Metropolis, begs to inform his Patrons, and Architects in particular, that he has considerably increased his Establishment, and is now enabled to undertake, on the shortest notice, the Embellishment of Private and Public Buildings, in any part of the United Kingdom, on the most reasonable Terms, and in any of the CLASSICAL, MEDIEVAL, or MODERN STYLES.

Apply to F. SANG, Decorative Artist, 58, Pall Mall, London.

**TO GENTLEMEN ABOUT TO PUBLISH.**

**HOPE & CO., PRINTERS AND PUBLISHERS.** 16, Great Marlborough Street, London, undertake the Printing and Publishing of Books, Pamphlets, Sermons, &c., greatly under the usual charges. Estimates sent free to all parts of the kingdom. Gentlemen will save nearly one half by employing Hope and Co. Manuscripts revised and prepared for publication on very moderate terms.

**A CLEAR COMPLEXION.**

**GODFREY'S EXTRACT OF ELDER FLOWERS** is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and in giving it a blooming and charming appearance, being at once a most fragrant perfume and delightful cosmetic. It will completely remove Tan, Sun-burn, Redness, &c., and by its balsamic and healing qualities, render the skin soft, pliable, and free from dryness, scurf, &c., clear it from every humour, pimple, or eruption; and, by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful. Sold in bottles, price 2s. 9d., with directions for using it, by all Medicine Vendors and Perfumers.

**FLOOR CLOTHS.**

Best quality, warranted . . . 2s. 6d. per sq. yd. Persian and Turkey pattern . . . 2s. 9d. " Common Floor Cloth . . . 2s. 0d. " INDIA MATTING: COCOA-FIBRE MATTS AND MATTING. JAPANNED FOLDING SCREENS FROM 3s. JOWETT, Manufacturer, 532, NEW OXFORD STREET.

London: Printed by LOVELL REEVE, of No. 5, Henrietta Street, Covent Garden, in the county of Middlesex (at the office of Messrs. SAVILL and EDWARDS, No. 4, Chandos Street, Covent Garden, aforesaid); and published by him at the office of Messrs. REEVE and RENHAM, No. 5, Henrietta Street, Covent Garden.

—Saturday, May 10, 1851.